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PARENTS AND DRUGS



FORECAST ISSUE


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hair groom
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COLOR ACTIVATOR
kanøn
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BROWN
Colorant
NET WT. 1 OZ.
man's
hair
color

From Scandinavia, health for his hair.

We have a philosophy, perhaps inborn, that says a man should look strong, firm, proud, young. Healthy, to put it in a word.

But as part of this, we know that no matter how good a man's body and face look, it will be for naught if his hair does not look the same way.

And so, in keeping with this philosophy, we present the first complete line of men's hair care aids. Kanøn Rich Shampoo with Protein. Liquid Hair Groom with Protein. Clear Hair Groom with Protein. Spray Hair Stay with Protein (regular and superhold).

We call them hair care aids because that is what they do. Besides doing what he would expect of them (cleaning, grooming, controlling), they also nourish his hair.

Each one is filled with protein and other conditioners to give him a shinier, stronger, thicker-looking head of hair.

In addition, to give him a younger-looking head of hair, there is our new, revolutionary (and we are not ones to make such a large statement without thought) Man's Hair Color. It is revolutionary simply because it is so simple to use. And because it actually introduces hair color into the hair shaft, and so is not just a "cover-up." And because it, too, helps his hair as it helps him look younger.

As for his body and his face, we have health for them as well.

Face Conditioner, Face Scrub, Face Tan, Body Rub, Sauna Soak, Kooler.

Things to make him feel, look, maybe even act ten years younger. Things that will make him feel like he has just had a sauna, followed by a cold shower, followed by a good, hard rubdown, followed by a solitary walk along the ocean with the cold spray smacking against his face, followed by a good, juicy steak.

And, of course, we have all the things he is used to. Aftershaves, colognes, deodorants.

So give him Kanøn, for the care and preservation of the male body for living, loving and enjoying life to its full. **kanøn**

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Kanøn, created by Scannon, Ltd., 666 Fifth Ave., New York 10019. Essential oils imported from Sweden.



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JANUARY 1, 1970

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VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN

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JOHN COWAN

COVER: Two best bets for 1970—Jane Birkin, the young English movie luv (more about her, page 120). And the superstar knit in a luvly new colour—the bloom of violet for the Chemise Lacoste, by David Crystal. Of double-knitted Dacron. About $36. Altman's; Julius Garfinckel; Jordan Marsh, Florida; Higbee's; Hudson's; Chas. A. Stevens; Dayton's; Harzfeld's; Montaldo's; Battelstein's; Bullock's-Wilshire. Calderon belt. . . . A best bet for hair on the track of shine and bounce like Jane's: Great Body, Clairol's master hair-builder. . . . And Clairol's winning thing on the mouth: Call-A-Copper lipstick.

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B Altman & Co

Run away with a man...on a Grace Line Caribbean Cruise. Escape with your husband into a floating world of sunlight and enormous stars and time alone together. On the luxurious Grace Line Santa Rosa or Santa Paula. Left behind, the winter blahs. Going along, a wardrobe of great cruise things designed by Anne Klein. This rainsuit, for example, the coat and skirt, $165. In the Anne Klein Corner at *Saks Fifth Avenue*



To learn more about a Grace Line cruise, visit, write or phone Ports of Call, travel consultant at Saks Fifth Avenue. 11 East 49th Street, New York, New York 10022. Or see your travel agent.

Help him unwind ...on a Grace Line Caribbean Cruise. Choose your place in the sun beside the pool and feel the tensions slip away. Your Grace ship slides along smoothly, new countries ahead, fascinating islands just over the horizon. To look super while relaxing, button up in Anne Klein's sunny yellow jump of fine-gauge wool knit, $110.

Another of the marvelous resort looks in the Anne Klein Corner at *Saks Fifth Avenue*



Take him shopping...on a Grace Line Caribbean Cruise. Hunt for bargains in such free-port shopping paradises as Aruba and Curacao, and savor the old-Holland atmosphere of this part of the new-world Caribbean. Our Anne Klein pants turnout is a natural for turns around a breezy deck and for trips ashore. The nubby beige blazer, $105, straight pants, $66, pink tee shirt, $33. All from the Anne Klein Corner at *Saks Fifth Avenue*



Be alone with him...on a Grace Line Caribbean Cruise. Enjoy your own private ocean view from your own air-conditioned private world. Whether your budget calls for a suite or a studio, you always travel in first class comfort on a Grace ship. For his private and public approval, you'll put on something simple and perfect. This pure silk shirtling belted with natural webbing, $80. From the Anne Klein Corner at *Saks Fifth Avenue*



Explore with him ...on a Grace Line Caribbean Cruise. Perhaps the Captain will invite you to visit the bridge. And you'll want to explore the many stops your Grace ship makes along the way, collecting memories of magnificent scenery and colorful natives. Wherever you go, add to the view in this Anne Klein sweaterdress, the softest kind of ribbing wrapped with leather, $56. From the Anne Klein Corner at *Saks Fifth Avenue*



Dinner for two ...on a Grace Line Caribbean Cruise. Indulge yourselves a little. The food is so heavenly and sea breezes do wonders for the appetite. Of course, all meals are included in the price of the cruise. One of the most delicious sights on the ship, you in this long, long shirt by Anne Klein. A sinuous length of the narrowest possible pleatings, $110. In the Anne Klein Corner at *Saks Fifth Avenue*



To learn more about a Grace Line cruise, visit, write or phone Ports of Call, travel consultant at Saks Fifth Avenue, 11 East 49th Street, New York, New York 10022. Or see your travel agent.

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'Life is artificial enough. A woman's eyes
ought to be big, soft, and totally honest.
'Ultima' II sees to that.'

Charles Revson

'Eyecouture 70'

A total change in eye makeup. Tomorrow tints. Tomorrow textures.
For today's new soft-focus eyes. Wide-open Space-ier. *All-of-a-colormood.*

Here and now, from 'Ultima' II: The first complete collection of 'color-harmonic' eye makeups—never-before tints and textures in mascaras, liners, shadows, *everything*. Inspired by 'Ultima' II's newest fashion concept: *designer-liners and lash makeup to match!*

The colors (in both mascara and eyeliner) are innovational. *Eyecouture colors.* (No off-the-rack blacks or ready-to-wear browns.) Think of burgundy lashes. Or deep-velvet green. Or dusky plum. Or smoke-filled blue. *All matched to the same chic shade in liner!* Suddenly eyes look clear, soft, saucer-sized. Without a hard line anywhere to hem them in.

To complete this *all-of-a-colormood*... 'Ultima' II designs a wardrobe of harmonized *eyeshadows,* too. Orchidaceous plums. Peaches. Lemonlimes. A freshet of greens. Not a conventional color in sight.

'EYECOUTURE 70' is the first sweeping change in eye makeup in 20 years. Who but 'Ultima' II (the *couturier* of eyemakeup) could possibly have envisioned it?

The Eyecouture Mascaras:

Lash Makeup Cake or Lash Makeup Automatic. (Actually *curls* and lengthens as it colors.) Carbon Blue.
Sable Plum. Burgundy. Wintergreen.

The Eyecouture Liners:

Two Eyeliner Cakes per compact.
One to match your mascara. One in a lighter harmonized shade. Pair them for fascinating effects. (The lighter shade *under* the eye?) Or wear them solo.
Carbon Blue/Copen Blue.
Sable Plum/Damson Plum.
Burgundy/Claret.
Wintergreen/Watercress.

The Eyecouture Shadows:

Two powdercreme shadows per compact.
A medium tone for lids, a lighter shade for highlighting. Pair them. Or wear them singly.
Blue Smoke/Blue Fog.
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Melba Peach/Crystal Peach.
Twilight Taupe/Heather Beige.
Plumrose/Orchidaceous.
Blue Violet/Heather Lilac.
Moss/Celery. Lemonlime/Canary.

'Ultima' II
Created by Charles Revson of Revlon

Dress and sleeveless jacket with coordinated scarf of **Celanese® Fortrel® polyester.** In a red/navy/white combination only. Sizes 6 to 16. About $80.*
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Bill Blass designs for the beautiful castaway—a navy blue, Indian print cotton bikini with its own wrap of skirt, chain belt. Ours alone, 8 to 14, 45.00. North and South Shop, **Lord & Taylor, 424 Fifth Avenue, N.Y. and all stores**

Robert Randall



Donald Brooks sends you snorkeling in the waters of Great Exuma, largest in the beautiful Exuma chain. Cufflink suit, a slink of black nylon. Ours alone, 8 to 14, 45.00 North and South Shop, Fifth Floor, **Lord & Taylor, all stores**

Rudi Gernreich's black-and-white contrasts with the sugary sands of Great Exuma. Pants and top, triacetate, 6 to 14, 75.00; polyester bikini, 8 to 14, 30.00 Ours alone, North and South Shop, Fifth Floor, **Lord & Taylor, all stores**



Bob Cunningham's cotton terry beach coat was made for exploring Little Exuma's isolated beaches, island-hopping along the Exuma chain. Navy-white, S, M, L, 45.00 Ours alone, North and South Shop, **Lord & Taylor, all stores**



Bill Atkinson costumes you for Pretty Molly Bay Beach on Little Exuma. Patchwork "prairie dress" is a glorious mélange of colors in cotton, 8 to 16, 35.00 Ours alone, North and South Shop, Fifth Floor, **Lord & Taylor, all stores**



Bill Blass winds up our tour of the Bahama Out Islands with a last glance at the blue-blue clarity of water. Beige-white triacetate nylon suit, 8 to 14, 35.00 Ours alone, North and South Shop, **Lord & Taylor, all stores**

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Oil For The Bath 3 oz. 5 00, 8 oz 10 00. After-Bath Oil Spray 5 00.

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By B. H. WRAGGE
At Bonwit Teller; I. Magnin; Rich's.

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Northport, N.Y. .....Esther Stevens
Nyack, N.Y. .....Lighthouse Boutique
Oakland Mall, Mich. .....Alvin's
Omaha, Neb. .....Wolf Bros.
Palm Beach, Fla. .....Boutique C'est Ici
Palm Springs, Calif. .....Curt Lederer
Paoli, Pa. .....The Cocked Hat
Pasadena, Calif. .....Gene Burton
Passaic, N.J. .....Wechsler's
Patchogue, N.Y. .....Swezey's
Phila., Pa. .....Elegance by Edith
Pikesville, Md. .....Cross Country Clothes
Pittsburgh, Pa. .....Linton's
Pompano Beach, Fla. .....Boutique Shop
Pontiac, Mich. .....Alvin's
Portchester, N.Y. .....Mitch's
Pottstown, Pa. .....Kessler's
Pottsville, Pa. .....Grace Fashions
Poughkeepsie, N.Y. .....Up-To-Date
Princeton, N.J. .....Bellow's
Providence, R.I. .....Mills Sisters
Queens Village, N.Y. .....Arlene Stiller
Racine, Wisc. .....The 1700 Shoppe
Raleigh, N.C. .....Tyler House
Red Bank, N.J. .....Elsie Stone
Richmond, Va. .....Mortimer's
Ridgewood, N.J. .....Shayne's
Riverdale, N.Y. .....Showoff
Rochester, Mich. .....Alvin's
Rochester, N.Y. .....The Lita Shop
Rockville Center, N.Y. .....Jane Harman
Roslyn, N.Y. .....Shaw's of Roslyn
St. Petersburg, Fla. .....Ruth's
St. Petersburg Beach, Fla. ...Renee Resort Wear
San Diego, Calif. .....Pa Shon
San Francisco, Calif. .....Ransohoffs
Santurce, P.R. .....Elain's
Sarasota, Fla. .....The Sport Shop
Scarsdale, N.Y. .....Mary Rothman
Schenectady, N.Y. .....Mr. Charles Knitwear
Scottsdale, Ariz. .....Michelle
Shadyside, Pa. .....Ruth Young
Shaker Heights, Ohio .....Hart's
Sierra Madre, Calif. .....Wessel's
Snyder, N.Y. .....House of Elan
South Hills Village, Pa. .....Maxine's
South Orange, N.J. .....Leslie Shoppe
Springfield, Pa. .....Bon Marche
Spring Valley, N.Y. .....Country Sophisticates
Staunton, W. Va. .....The New York Dress Shop
Strafford, Wayne, Pa. .....Carriage Trade
Summit, N.J. .....Jeanette Shop
Surfside, Fla. .....The Mannequin
Syosset, N.Y. .....Post & Co.
Tampa, Fla. .....Viola Todd
Teaneck, N.J. .....Alice Cooper
Terre Haute, Ind. .....Meis
Thibodoux, La. .....Arthur Coplon Inc.
Toledo, Ohio .....Trycheil's-Spitzer Arcade
Trenton, N.J. .....Stacy
Vallejo, Calif. .....Rosée
Venice, Fla. .....Resort Shop
Ventnor, N.J. .....Ronette's
Vero Beach, Fla. ...Greens Sports 'n Specialties
Verona, N.J. .....Evenson's
Vineland, N.J. .....Hollywood Shoppe
Warren, Ohio .....House of Fashion
Washington, Pa. .....Hal Lewis Inc.
Waterbury, Conn. .....Freedman's
Wellesley, Mass. .....Coleman's
Westbury, N.Y. .....Country Corner
Westfield, N.J. .....Felice of Westfield
Westland, Mich. .....Himelhoch's
West Palm Beach, Fla. .....Norman's
Westwood, N.J. .....Country Sophisticates
Wheeling, W. Va. .....Hal Lewis, Inc.
White Plains, N.Y. .....L. A. Schulman
Wichita Falls, Texas .....The Elwyn
Wilkes-Barre, Pa. .....Lane's
Williamsport, Pa. .....Lynn Hayes
Winter Park, Fla. .....Eve Proctor
Worcester, Mass. .....Whitcomb & Jordan
Wynnewood, Pa. .....Wally's dresses 'n things
York, Pa. .....The Fabric Shop
Yorktown Heights, New York ...Claire Lieberman

National Airlines says "You're gonna have a great flight"

MIAMI

Swansea on the plaza
KANSAS CITY

Jacobson's
MICHIGAN



What a great way to start the New Year! When the winter doldrums close in, fly National to warm, fun Miami, rest in the sun and then take off for a super vacation in London. National's brand new non-stop "Sun King Service" to London gives you great food and drink, six channels of in-flight listening entertainment plus the only in-flight wide screen movies between Miami and London.

What a great way to look! Wilroy's vividly striped **Ban-Lon®** dress of Du Pont nylon in gay tones of brown, blue, pink and orange on white. Sizes 6 to 16. $42.

Relaxing by a pool before taking National Airlines' daily non-stop flight to London, what could be prettier than Wilroy's perfect white lace long jama of cotton and Du Pont nylon. Sizes 6 to 16. $60. With a Wilroy wardrobe, you're bound to have a great time!

Wilroy

...and Wilroy agrees!



NOD

Gus Mayer
NEW ORLEANS

THE BLUM STORE
Philadelphia • Bala-Cynwyd

Wilroy's skimmy little white lace dress of cotton and Du Pont nylon is just the thing to wear pub crawling in London or for a good time anywhere. No one would ever guess it came out of a suitcase just an hour ago. Sizes 6 to 16. $50.

After a great flight from Miami, aren't you glad National Airlines flies to London now?

National Airlines

The only daily non-stops between Miami and London.

National Airlines says "You're gonna have a great flight"

NMA

Lipman Wolfe
PORTLAND

Maas Brothers
FLORIDA

Wilroy's beautifully cut white lace shirt and pants of cotton and Du Pont nylon are right at home in fabulous Vizcaya but could easily go dancing all night in London. Sizes 6 to 16. Shirt, $32, pants, $26.

The ultimate in sleek chic is Wilroy's stunning **Ban-Lon**® maillot and long body-hugging patio dress in a lush black, green and yellow flowered print of Du Pont nylon. Sizes 6 to 16. Patio dress, $70; maillot, $26.

Wilroy



...and Wilroy agrees!



LONDON

Jordan Marsh
FLORIDA
VANDEVERS
TULSA

The newest shirtdress is Wilroy's **Ban-Lon**® empire shirt in a soft water-colour nylon print of lavender, pink and green. Sizes 6 to 16. $56. Perfect for browsing for antiques in Kensington or Chelsea after your non-stop flight from Miami to London on National Airlines.

National Airlines

The only daily non-stops between Miami and London.

National Airlines says "You're gonna have a great flight"



NAL

Jordan Marsh

FLORIDA

Touring one of the beautiful gardens in Miami, Wilroy's white lace mini dress of cotton and Du Pont nylon looks and feels fresh and cool. Sizes 6 to 16. $42.

Time for one last cruise in Key Biscayne before heading off to London via National Airlines' brand new non-stop flight. Wilroy's white lace bathing suit and beautifully cut maxi coat of cotton and Du Pont nylon have all the excitement of today's fashion. Sizes 6 to 16. Bathing suit, $36, maxi coat, $76.

Wilroy

...and Wilroy agrees!



LONDON

Sakowitz
HOUSTON

Fly National Airlines directly from Miami to London, then jump on a bus to go sight-seeing with no worries about muss and fuss when you're wearing Wilroy's all-American travel turnout . . . straight cut white trousers and navy blazer of Dacron® polyester team-up with a red, white and gold **Ban-Lon®** shirt in a belt and buckle striped nylon print. Sizes 6 to 18. Trousers, $20, jacket, $46, shirt, $26.

All Wilroy fashions featured on these pages, also available at fine stores listed on page 27.

National Airlines

The only daily non-stops between Miami and London.

The Mystery Look for 1970

with *2nd Début*



Your age can be a lovely mystery with *2nd Debut*—the Mystery Look for 1970—on the face of the woman whose age is her own private affair. It's the new "Young Look" that makes people think "how very attractive" instead of how old you are . . . and there is plenty of fashion to wear with it. You, too, can have this look in the time it takes to smooth on *2nd Debut* at bedtime and again in the morning. You notice the difference quickly —that's because *2nd Debut* has that "magical" Cellular Expansion Factor (C E F) which treats sagging skin cells to reviving youth-giving moisture. Helps your skin shed tiny age lines and dispel that awful dryness.

There is nothing like the "Mystery Look for 1970" for a new beginning. Start with the correct *2nd Debut* potency. Ask at your favorite cosmetic counter for *2nd Debut* with C E F 600, 4-ounces-$3.00, if you are under thirty-five. Get *2nd Debut* with double potency C E F 1200, 4 ounces-$5.00, if you are over that figure but hate people knowing it. Yes, with *2nd Debut*, your age does indeed become a lovely mystery instead of an unkind birthday guess.

No Skin Ever So Clean As This!

You think your cleansing method is really good; that your face is properly clean? Ask any woman who uses *2nd Debut* Skin Cleanser, or try it. It's a beauty treatment in itself. You'll see your face looking so much clearer and prettier. Your skin will look almost reborn, new. It's not a cream. It's a liquid. One drop spread over your face is allowed to stay there one minute then rinsed away with water together with all the day-old makeup you want to get rid of. Do it tonight. See your skin glow with exciting freshness that's entirely new . . . right away! 2 ounces-$3. 4 ounces-$5. Look for these and other fine *2nd Debut* preparations.

2nd Début

WITH CEF

ARRIVALS LTD., Chicago, Ill. 60601, U.S.A.



All 2nd Debut preparations are available in the same style bottle wherever fine toiletries are sold. In addition to the two potencies of 2nd Debut with C E F, there is 2nd Debut Skin Cleanser, 2nd Debut Non-Alcoholic Skin Freshener, 2nd Debut Hand and Body Lotion, 2nd Debut Liquid Makeup and 2nd Debut Pressed Powder. All are warranted to please or the purchase price is refunded.



After sunset ensemble, of maxi-coat and day length dress in imported polyester knit in red glow or white. Sizes 14½ to 26½ and 38 to 46. $200.

Specializing
LANE BRYANT
coast to coast



THERE ARE A DOZEN COUTURE SHOE NAMES,
BUT IN SANDALS ONLY ONE.

"The Jousting Sandal" is medieval pageantry for modern sporting and resorting. Designed by Eva Sonnino on a graceful heel, or on a sole as supple as it is flat. From the Bernardo collection, $10 to $50 at: Best & Co., New York; Strawbridge & Clothier, Philadelphia; Woodward & Lothrop, Washington, D.C.; Rich's, Atlanta; Burdines, Florida; Sakowitz, Houston; Levy's, Tucson; Bullock's Wilshire; Bullock's Wilshire Palm Springs; or write 17 East 22 Street, New York, New York 10010.



"The Jousting Sandal" by BERNARDO



FABULOUS
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FANATICAL
FANCIFUL
FANTASTIC
FANTABULOUS
FARSIGHTED
FASCINATING
FASHIONABLE
FASTIDIOUS
FAULTLESS
FAVORED
FEARLESS
FEELING
FELICITOUS
FELINE
FEMININE
FERVID
FESTIVE
FETCHING
FEVERISH
FEY
FIERY
FINE
FINICKY
FIRST-RATE
FLATTERING
FLAWLESS
FLEXIBLE
FLIPPY
FLIRTATIOUS

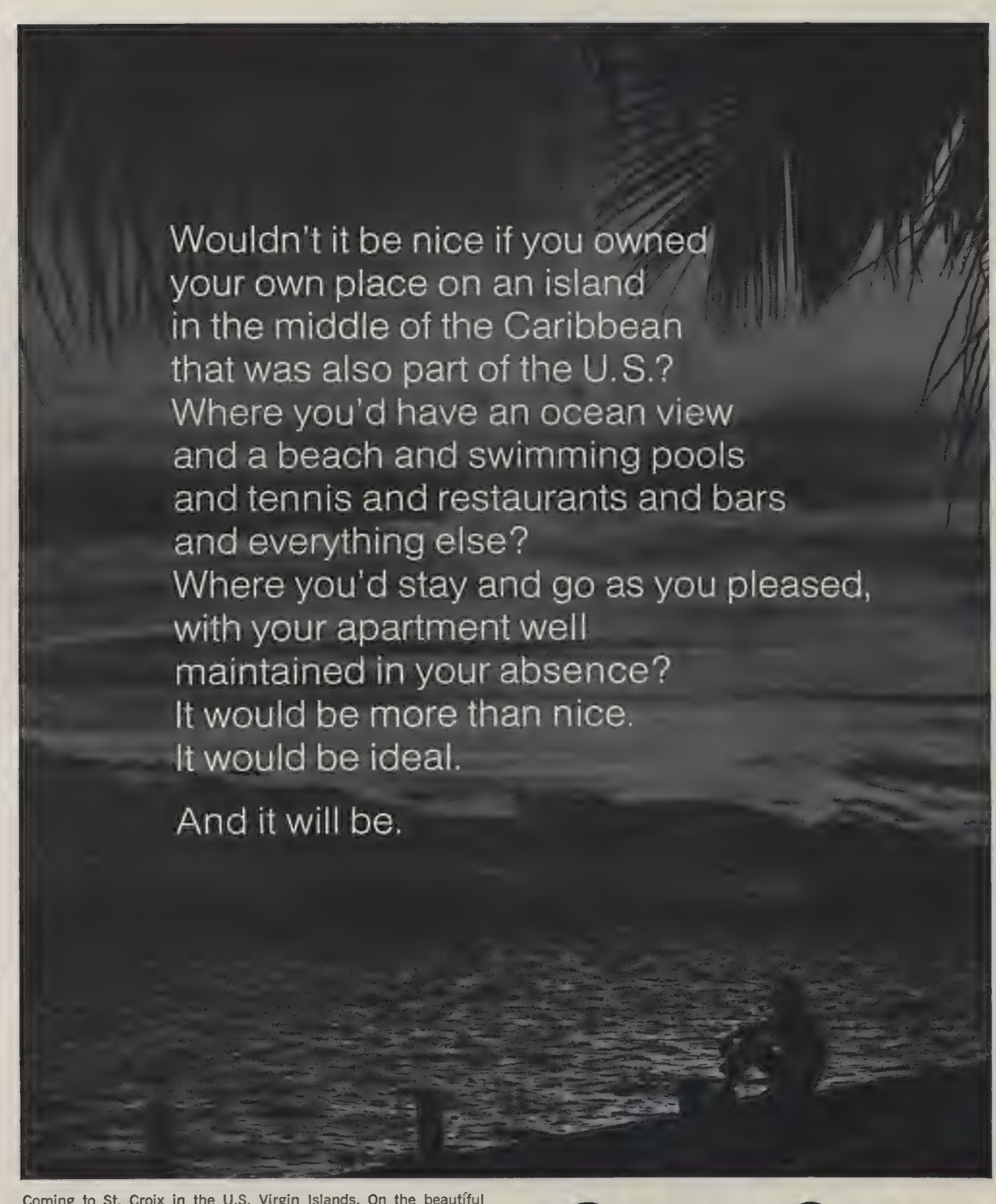
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FRIVOLOUS

Anne Fogarty's
BAN-LON® dresses of
DACRON®† polyester.
Jacket and dress ensemble in red/grey. $110.* Wrap dress in red, cream. $70.* Both 4 to 16. At Lord & Taylor, New York and at fine stores listed on page 185.

Anne Fogarty, Inc.,
550 Seventh Ave., N.Y. 10018.

*SLIGHTLY HIGHER IN THE WEST
©JOS. BANCROFT & SONS CO.
†DUPONT'S REG. TM FOR POLYESTER FIBER



Coming to St. Croix in the U.S. Virgin Islands. On the beautiful North Shore just 3 miles east of Christiansted. A new way of island living. A new complex of luxury apartments. Planned to provide owners and guests with every conceivable apartment, hotel and resort facility. If this sounds like the kind of living you'd like to escape to—for vacations or permanently—write for our information. No obligation, of course. To: Green Cay Beach Resort/Condominium, Suite 103, Caravelle Hotel, Christiansted, St. Croix, U.S. Virgin Islands 00820. We also invite you to visit us in St. Croix and personally inspect the plans and property. (If you're coming to St. Croix, just phone us at 773-2450 or your Virgin Islands broker.)

Not available to residents of New York State or other states where registration is required.

Green Cay

Beach Resort/Condominium.

ST. CROIX
VIRGIN ISLANDS

VERY *Saks Fifth Avenue*

Our very own Lisa Cobb has captured the prettiest butterfly collection on sculptured white cotton, exclusively for S.F.A., $38.





PANTENE® TOTAL HAIR CARE. IT'S "FATTENING."

There's only one place a woman shouldn't be thin in. Her hair.

The thing is most women with too-thin hair don't know what to do about it. Actually, the answer is quite logical.

Thin hair should go on a "diet." A weight-gaining "diet."

You've got to give it lots of proteins and body-builders if you want to make it look strong and healthy.

Pantene has the perfect plan. Total Hair Care for skinny hair. Five precious products, made to work together. Each made here with our special Swiss formulas. To add extra body and bounce.

Take FORMING DE PANTENE, our unusual setting lotion. It's a real body-builder! Enriches your hair from the inside. Adds a coat of extra thickness to the outside. Yes, thickness! Isn't that wonderful?

More wonderful things: THE TREATMENT DE PANTENE. Gets deep down to give your hair lots of good rich things. Adds body, softness, shine and swing. Once a month's a must for this.

Another good body-building time is shampoo time. So our SHAMPOO DE PANTENE has more enriching Swiss Conditioners. So does PRE-FORMING, the after-shampoo rinse that untangles and quick-conditions. Then—spray on more conditioners (plus body and hold) with our special HAIR SPRAY DE PANTENE.

That's Total Hair Care from Pantene. Each step reinforcing the good the others did.

Put your hair on the Pantene "diet." It's "fattening."



HAIR DE PANTENE: TOTALLY BEAUTIFUL HAIR.

Only at the best stores and finest salons.

DAVID CRYSTAL DISCOVERS THE SEVEN SUNS OF EASTERN

Two elegant Crystals savoring the special warmth of one of those seven favored places where the sun spends the winter. Modern sun worshippers take wings to the brilliant Sun of Mexico, or to the romantic Sun of Puerto Rico. Both turnouts in carefree Dacron® polyester doubleknit, crisply tailored and belted. Sun-struck stripes, white/navy/red, white/gold/brown. 6-16. About $60. Navy ottoman dress, spiked with white, also in apple green, strawberry. 8-18. About $46. The flight attendant in David Crystal's navy jumpsuit and jacket. Eastern Airlines' great new in-flight look.

B Altman & Co

FIFTH AVENUE WHITE PLAINS MANHASSET
SHORT HILLS ST. DAVIDS, PA. RIDGEWOOD/PARAMUS

CHAS. A.
STEVENS & CO.
CHICAGO WINNETKA - LA GRANGE PARK
EVERGREEN PARK

MONTALDO'S
ALL STORES
Doop's



DAVID CRYSTAL DISCOVERS THE SEVEN SUNS OF EASTERN

Chemise Lacoste,® a David Crystal favorite with the sun people. Two new dazzlers, both in 100% Dacron® doubleknit, easy to wear, easy to care for. Wear them golfing under the Sun of Bermuda, sailing beneath the Sun of the Bahamas, to the greyhound races in the Sun of Florida. Sleeveless dress in white/navy, also strawberry, Caribe blue, grass green. 6-16. About $33. The concentrate of stripes in navy/white, Caribe blue/white, candy pink/white. 8-18. About $36.

BULLOCK'S WILSHIRE
LOS ANGELES PALM SPRINGS

HIGBEE'S
CLEVELAND

HUDSON'S
DETROIT

Battelstein's
HOUSTON, TEXAS

EASTERN

These pages were photographed in Puerto Rico, one of the Seven Suns of Eastern. For further information, consult your travel agent or Eastern.



DAVID CRYSTAL DISCOVERS THE SEVEN SUNS OF EASTERN

Knowing sun lovers escape to the Virgin Islands to banish the mid-winter blues. And they also fly to the exuberant Sun of California . . . another of Eastern's distinctively different sun vacation places. Wearing Crystals for the leisure hours, Dacron® diagonal doubleknit sleeveless dress, sleek and shapely. Navy/white, ice blue/white, strawberry/white. 6-16. About $46. Flower print in 100% Trevira® polyester from Italy, navy/white, red/white. 6-16. About $46.

Jordan Marsh
FLORIDA

Garfinckel's
Washington, D. C. 20004

Harzfelds
Petticoat Lane®
Kansas City, Mo.

DAYTON'S OVAL ROOM®
MINNEAPOLIS ST. PAUL ROCHESTER

Prices may vary slightly in certain cities. All dresses available at all stores and at additional stores listed immediately following these pages.



Sun Seekers By David Crystal, pages 42 to 47, also at these fine stores.

Aberdeen, S. Dak. .....
Marie O' Simmons Shop
Ada, Okla..The Accessory Shop
Akron, Ohio .....Birnbaum's
Albert Lea, Minn. ..Andersen's
Alcoa, Tenn.....Proffitts, Inc.
Alexandria, La. ....Gus Kaplan
Amarillo, Texas .....Colbert's
Americus, Ga..A. Cohen & Sons
Amherst, Mass. .....
The House of Walsh, Inc.
Anchorage, Alas. .....
Welch's Style Shop
Anderson, S. Car...Vogue Shop
Ann Arbor, Mich. .....Hutzel's
Appleton, Wisc. ....Bee Frank
Ardmore, Okla. .....
Daube's Department Store
Asbury Park, N.J. .....
Dainty Apparel
Asheboro, N.C..Belk-Yates Co.
Asheville, N.C.....John Carroll
Ashland, Ky. .....Delmar's
Ashland, Ohio .....
Forecast, Inc. Casual Shop
Athens, Ohio .....Logan's
Atlanta, Ga.....Leon Frohsin
Attleboro, Mass. .....Milady's
Auburn, Ill. .....Carolie's
Auburn, N.Y.....Sherman's
Augusta, Ga. .....
Champagne Fashions
Austin, Texas.....Sarah Gee
Bakersfield, Calif.....Judd's
Bala Cynwyd, Pa.....
Betty Abrams Dress Shop
Baltimore, Md..Miller Brothers
Barrington, R.I. .....
The Country Shop
Bartlesville, Okla. .....
Barbara's Dress Fashions, Inc.
Batavia, N.Y. .....Alexander's
Baton Rouge, La. .....
The Fashion Plate
Bay City, Mich. .....
Mary K. Dress Studio, Inc.
Bellingham, Wash. .....
Robert Burns
Bennington, Vt. .....
Vogue and Vanity
Berkeley, Calif. .....
Bernice Dinwiddie
Birmingham, Mich. ...Chudiks
Blacksburg, Va. .....
John Norman, Inc.
Bloomington, Ind. .....
The Kings' Shop
Bluefield, W. Va. .....
The Thornton Co.
Boise, Idaho .....Carroll's
Boston, Mass...The Gray Shop
Boulder Creek, Calif. .....
M. C. Hempel Casual Clothes
Bristol, Tenn. .....
New Fashion Shop
Brookline, Mass. .....
Country Clothes
Brunswick, Ga. .....
Altman's Shop Inc.
Buffalo, N.Y. ...Mabel Danahy
Butler, Pa. .....
The Vogue of Butler
Butte, Mont.....Maggi Anns
Cambridge, Mass. .....
Gertrude Singer
Carmel, Calif. .....
The Cinderella Shop
Casper, Wyo.....Blakey & Co.
Cedar Rapids, Iowa...Martin's
Chambersburg, Pa. .....
The Little Shop
Champaign, Ill. .....
Jos. Kuhn & Co
Charleston, S.C. .....Berlin's
Charleston, W. Va. .....
The Vogue, Inc.
Charlottesville, Va. .....
Hazel Eastham, Inc.
Cheyenne, Wyo. .....
National Furs and Fashion
Chillicothe, Ohio .....Tudor's
Cincinnati, Ohio .....Pogue's
Clarksburg, W. Va.... Broidas
Clarkston, Wash..My Fair Lady
Claymont, Dela. M. Thorngate
Clinton, N.C...The Town Shop
Colorado Springs, Colo. .....
Gray Rose
Columbia, S.C...Lisbeth Wolfe
Columbus, Miss.....Pryor's
Corona Del Mar, Calif.....
O'Brien's
Coronado, Calif. ..Lelah Elgin
Corpus Christi, Texas.Godwin's
Crookston, Minn. .....
Town & Country
Culpeper, Va. .....Jayne's
Cumberland, Md. ....Peskin's
Danvers, Mass...Lorraine Roy
Danville, Ill. .....
Parisian Oscar Meis
Darien, Conn. .....Inez
Davenport, Iowa .....Ramey's
Dayton, Ohio .....Billy Lewis
Dayton, Ohio .....Rike's
Decatur, Ill. .....Williams
Dekalb, Ill. .....
Eileen's Dress Shop
Delray Beach, Fla..Nina Raynor
Des Moines, Iowa.....Wolf's
Dodge City, Kansas .....
Hat Box Boutique
Dubuque, Iowa .....Zuckies
Duluth, Minn. Arthur A. Silver
Dunkirk, N.Y. .....Jayne's
Dyersburg, Tenn. .....
Schlesinger's
East St. Louis, Ill. .....
Maggi Fashions Inc.
Elgin, Ill.....The Boutique
Elizabeth, N.J..Mason Edwards
Elkhart, Ind. .....812 Shop
Elko, Nev. .....Carmies
Elmira, N.Y...Lovely Shop Inc.
Emporia, Kansas....Newman's
Encino, Calif....Covy's Encino
Ephrata, Wash. .....
The Barnes Shop
Euclid, Ohio .....Gornik's
Eugene, Ore. Westgate Shoppe
Evansville, Ind. .....
Strouse & Bros.
Fairmont, Minn. ....Georgia's
Fargo, N. Dak.....Black's
Fayetteville, N.C. .....
The Town Shop
Findlay, Ohio .....Gair's
Fort Collins, Colo..Scot's Ltd.
Fort Dodge, Iowa .....
Hollywood Style Shop
Fort Myers, Fla. ...Elsa's Inc.
Fort Wayne, Ind.....Fishman's
Fredericksburg, Va.. .....
Haber & Co.
Freeport, Ill. .....Ruhl's
Fremont, Ohio .....
Schmidt Hat & Gift Shop
Fresno, Calif. .....Mona Lisa
Gastonia, N.C. .....
Mathews-Belk Co.
Geneva, Ill. .....
Lucinda Dress Shop
Gloucester, Mass.....Adasko's
Goleta, Calif.....Tevis Togs
Grand Forks, N. Dak..Griffith's
Grand Rapids, Mich. .....
Alice Jane Dows
Granville, Ohio .....
Phoebe's Custom Apparel
Great Falls, Mont. .....
K. G. Mens Store

Green Bay, Wisc.....Kohl's
Greenville, Miss. .....
Mannequin Shoppe
Greenville, N.C.....Brody's
Greenwich, Conn. Ginny
Greer, S.C.. Elsie D. Fleming
Hampton, Va. .....
Casey's of Hampton
Hanover, N.H. .....
Town & Country Shops
Hartford, Conn. .....
Stackpole, Moore, Tryon
Hazelton, Pa. .....Catherine's
Helena, Mont..J. M. McDonald
Henderson, Ky. .....Bohn's
Hibbing, Minn. .....
Nides Fashion Shoppe
Hickory, N.C.....Katies, Inc.
Hinsdale, Ill...Heritage House
Homewood, Ala..Penny Palmer
Honolulu, Hawaii.....The Ritz
Hopewell, Va. .....
Rucker-Rosenstock
Hot Springs, Ark. .....
Hubert Mendel
Huntington, W. Va. .....
Brown's Apparel
Hyannis, Mass. .....
Puritan Clothing Co.
Ironwood, Mich. ....Eva Wurl
Ithaca, N.Y. ....Clothes Horse
Jackson, Tenn. ..Rosenbloom's
Jacksonville, Fla. .....Bolun's
Johnstown, Pa. .....Brett's
Joplin, Mo. .....Kassab
Kalamazoo, Mich. .....
Gilmore Bros
Killeen, Texas .....Clytie's
Kinston, N.C.....Brody's
Klamath Falls, Ore. .....
Fashion Villa
Knoxville, Tenn....The Gallery
Kosciusko, Miss. ....O'Tella's
Lake City, Fla. .....
Bruce Clothing Co.
Lake Village, Ark. .....
Mansour's Dept. Store
Lanham, Md. .....Eric's
Lansing, Mich..The Style Shop
Laredo, Texas....Polly Adams
Las Cruces, N. Mex..Geor Jess
Las Vegas, Nev.....Fanny's
Laurel, Miss.....Naomi McRae
Leominster, Mass. .....
Ruth Lee, Inc.
Lexington, Ky. .....Meyers
Liberty, Texas .....
The Grand Leader
Lima, Ohio .....Abraham's
Little Falls, Minn....Loretta's
Lock Haven, Pa....Grossman's
Logansport, Ind. .....
Plotner's Viola's
Long Beach, Calif....Schick's
Longview, Texas.Galosy's Inc.
Louisville, Ky. .....Hytken's
Lumberton, N.C. .....
The Fashion Bar
Lynchburg, Va.....Stork's Inc.
Macon, Ga. .....Stephen's
Madison, Wisc. ....Simpson's
Magnolia, Ark .....Lois Gean
Mankato, Minn.....Pierce
Martinsburg, W. Va. .....
M. Cohen & Son
Martinsville, Va. .....
John Norman, Inc.
Marysville, Calif..Four Seasons
Mason City, Iowa..Lundberg's
Mattapan Square, Mass.....
Pantique
McAllen, Texas .....
Ladies Supply Co.
McGehee, Ark. .....Klaser's
Memphis, Tenn.....Levy's
Menlo Park, Calif. .....
The Surrey Shop
Merced, Calif. .....Selb's
Mesa, Ariz. .....Mollies
Midland, Mich..The Mode Shop
Millbrook, N.Y. ...Charlotte's
Millburn, N.J. .....Morris's
Milwaukee, Wisc. .....
MacNeil and Moore
Minot, N. Dak. .....
Walter's Women's Wear
Mitchell, So. Dak...Feinsteins
Mobile, Ala. .....Raphael's
Modesto, Calif..Lee's Apparel
Moline, Ill. .....La Rose
Monroe, La. .....
The Woman's Shop
Montclair, N.J.....Frederick's
Morgantown, W. Va.....Finn's
Mystic, Conn. .....Claire's
Nacogdoches, Texas.Schmidt's
Napa, Calif. ....Rosee Shoppe
Nashville, Tenn...Grace's Shop
Nashua, N.H. .....
Lady Avard Shoppe
Natchez, Miss. .....Ullman's
New Bedford, Mass. .....
Gollis of New Bedford
New Brunswick, N.J. .....
Zarra Dress Shop
Newburg, N.Y. .....
The Stroock Shop
New Canaan, Conn. .....
Cherida, Inc.
New Hartford, N.Y. .....
E. Cramer & Son
New Haven, Conn. ....Esther's
New London, Conn. .....
The Woman's Shop
New Orleans, La....Gus Mayer
Newton, Iowa .....Bang's
Norfolk, Va..Sarah Cohen, Inc.
Norristown, Pa. .....Feder's
Northfield, Minn.....Perman's
North Hollywood, Calif. .....
Rathbuns
Oakland, Calif. .....
Evelyn Kay's Apparel
Ocala, Fla.....Blocker's
Oconomowoc, Wisc. .....
Snyders Fine Clothes
Oklahoma City, Okla..Jerome's
Okmulgee, Okla. ..Poplinger's
Onancock, Va. .....
Lady Mike Hals Boutique
Oneonta, N.Y. .....
Henderson's Carriage Shop
Ontario, Calif. .....Musette's
Oregon City, Ore. .....
Lance Apparel
Orinda, Calif. ....Jack Hughes
Oshkosh, Wisc. .....
Gertrude's Town Shop
Osterville, Mass. .....
The Wool Shop
Painted Post, N.Y. .....
Mary Kirkland
Parkersburg, W. Va..Pianelli's
Park Ridge, Ill..The Park Shop
Pasadena, Texas .....
Ella Pryor Fashions, Inc.
Pawhuska, Okla. .....Lowry's
Pendleton, Ore....Bon Marche
Peoria, Ill. .....
Lee Broms Furs-Fashions
Peru, Ind.....Plotner's Viola's
Petersburg, Va. .....
Rucker-Rosenstock
Phoenix, Ariz. .....Diamond's
Pikesville, Md.....1114 Shop
Pittsburgh, Pa.....Ruth Young
Plainfield, N.J. .....Tepper's
Pomona, Calif. .....
John P. Evans Clothes Closet
Pompano Beach, Calif. .....
Nancy Packard Gowns

Ponca City, Okla.....French's
Pontiac, Mich. .....
Bloomfield Fashion Shop
Port Angeles, Wash. .....
Hankin's Fashion Center
Portland, Me..The Harbor Shop
Portsmouth, Va....The Famous
Poughkeepsie, N.Y. .....
Mannequin Inc.
Princeton, New Jersey .....
The English Shop
Providence, R.I. .....Lee's
Quincy, Ill..Roderick P. Miller
Racine, Wisc...G. Weiss, Inc.
Raleigh, N.C. .....Ellisberg's
Redwood City, Calif. .....
Francis Franklin Shop
Reno, Nev. .....Menards, Ltd.
Richardson, Texas .....
Country Duchess
Richmond, Ind....Palais Royal
Ridgway, Pa. .....
Linnea's of Ridgway
Ridgewood, N.J....Jenny Banta
Roanoke, Va. .....Horne's
Rochester, N.Y..The Lita Shop
Rockford, Ill. .....
Phyllis Starr Fashions
Rockingham, N.C. .....
Long's of Rockingham, Inc.
Rocky Mount, N.C.....Daniel's
Rome, Ga. ... .Esserman's
Roswell, N. Mex...Elizabeth's
Sacramento, Calif...De Milles
Saginaw, Mich. .....
Mader Shop Inc.
St. Joseph, Mich. Blakes Inc.
St. Peter, Minn.....Bunda's
St. Petersburg, Fla. .....
Shimer's Resort Wear
Salem, Mass. .....Adasko's
Salinas, Calif. .....Vogue
Salina, Kansas .....Shelton's
Salisbury, Md. ...Anny Godsey
Salisbury, N.C. .....
Purcell's-Richard Dobkin
Salt Lake City, Utah .....
Arthur Frank
San Francisco, Calif. .....
Frank More
San Marino, Calif. .....
Damons of San Marino
Santa Ana, Calif....Patricia's
Santa Clara, Calif.....Marcus
Santa Cruz, Calif. .....
Towntry Fashions
Santa Rosa, Calif. .....Lewis
Santurce, Puerto Rico..Elains
Sarasota, Fla..Town N' Country
Saratoga, Calif. .....
The Blue Parasol
Savannah, Ga. .....Fine's
Schenectady, N.Y. ...Musler's
Scottsdale, Ariz. ... Maryon's
Seaside, Ore. .....Kay Lynns
Seattle, Wash. .....Littler
Sharon, Pa. .....Garrick's
Sheboygan, Wisc. .....
Friede's, Inc.
Sheridan, Wyo.....Angionettes
Sherman Oaks, Calif. .....
Charlotte's
Shreveport, La. .....Baird's
Sioux City, Iowa .....
Kalin's Fur Fashions
Sioux Falls, S. Dak.....
Ella S. Christensen Inc.
South Bend, Ind..Milady Shop
South Hill, Va.....Martha's
Southern Pines, N.C. .....
Franjean's
Spartanburg, S.C. .....
The Aug. W. Smith Co.
Spokane, Wash...Hannah Kohn
Springfield, Mass...Fredi, Inc.
Springfield, Mo. .....Neff's
Staten Island, N.Y. .....
Kirby's Ltd.
Staunton, Va. .Schwarzschild's
Sterling, Ill..The Little Gallery
Stroudsburg, Pa. .....
Frances Burrows
Summit, N.J.... Miss Nellie
Sunbury, Pa. .....Rosenblum's
Swarthmore, Pa. .....
The Park Ave. Shop, Inc.
Syracuse, N.Y. .....
E. W. Edwards and Son
Tampa, Fla.....Wolf Brothers
Tarboro, N.C. .....
W. S Clark & Sons Inc
Temple, Texas .....Johnson's
Terre Haute, Ind.....Pearce's
Toledo, Ohio..Micki Lane Shop
Trenton, N.J. .... Stacy Shops
Troy, N.Y. .....Lord & Tann
Tucson, Ariz.....College Shop
Tulsa, Okla ... .. Dorothy's
Tupelo, Miss. ..Gloster 205
Uniontown, Pa. .....
Ina's Dress Shop
Utica, N.Y. . ...Webb's
Valdosta, Ga. .....
C. C. Varnedoe & Co.
Valley Stream, L.I., N.Y.....
Cardinal Shop
Ventura, Calif..Scott's Apparel
Vicksburg, Miss. .....
Adele's House of Fashion
Victoria, Texas .....
M. O. Simon Co.
Vienna, Va. .....
The Full Cry Shop, Inc.
Walla Walla, Wash. Gardners
Washington, Pa.....Hal Lewis
Waterloo, Iowa . ..Braley's
Watertown, Conn. .....
Davidson's Dress Shop
Watertown, N.Y....Herrs, Inc.
Waterville, Maine .....
Alvina & Delia
Waynesboro, Va. .....
Southern Department Store
Waynesburg, Pa. .....
Jo Ann's Village Casuals
Webster City, Iowa.Osweiler's
Webster Groves, Mo. .....
The Station Store
Wenatchee, Wash. .....
Webb's Shoppe
West Covina, Calif. .....
Sport & Spree
West Chester, Pa.....Joel's
Westfield, N.J. ....Jane Smith
Westport, Conn.....Kay Walsh
Wichita Falls, Texas....Elwyn
Williamsburg, Va. ....Casey's
Williamsport, Pa...Lynn Hayes
Williamsville, N.Y. .....
The Village Tartan Shop
Wilmar, Minn. ....C. Suzanne
Wilmington, Del. .....Finkel's
Wilmington, N.C..Wonder Shop
Wilson, N.C. .....Lisabeth's
Wilton, Conn. ..Ellen Roberts
Winchester, Va. .....
Modernage Shoppe
Woodstock, Ill. .....
Rosewood Apparel
Wooster, Ohio .....
Beulah Bechtel Shop
Worcester, Mass. .....
Richard Healy Co.
Worthington, Minn....Harper's
Xenia, Ohio..Singer's of Xenia
Youngstown, Ohio .....
Hartzell's Rose & Sons
Zanesville, Ohio .....
Orpha Flowers Shop

VOGUE'S READY BEAUTY

Orb bit

Other than allowing them to remain closed while you sleep, have you done anything nice for your eyes lately? Even windows of the soul need more than fringed curtains (however ravishing) to keep them sparkling. Andrea, decorators supreme of soul-windows, have a new and happy surprise for eyes that ache after reading, smart after cocktail parties, and redden in a gritty wind. Fresh-n-Eyes is a mask-shaped compress, thoroughly saturated with nothing but soothments. You need only lift it from its sealed pack and press it over your eyes for ten minutes to feel refreshed. More health-giving news from Andrea appears in the form of Eye-Q's for tenderly assiduous, hypoallergenic makeup removal. Have it in an oil-saturated pad that strokes shadow, mascara, and liner swiftly away, leaving a silky film on lid and under-eye —or in solid form as the slender, tuck-anywhere Eye-Q Stick.

The gel of your dreams

There is an exquisite courtesy about the angelic creature who, introduced to one again and again, never gets miffy about not being recognized. What, then, of that marvellous construction called a gel which pops up in our lives as a lipstick, a thrilling moulded dessert, or a hairdressing, and waits patiently for someone to say, "You're a gel! Aren't gels fabulous!" We're saying it now: gels *are* fabulous. Most specifically, a new—oops, we almost said cream—gel from Jaquet that slips onto your face and throat with a cool, rich feel and a lavish supply of oils and moisturizers, leaving the driest tissue-paper skin feeling cherished. It is called Silent Beauty, which shows you how implausibly modest it is.

The un-moisturizer

While it is not true that the plural of sec is sex, international polls concede that being a femme fatale is uphill going if one has a problem staying dainty dry. Cosmetic Associates have a sensational new product called, with terse assurance, the Anti-Perspirant, which promises to keep dry and adorable even those among us who dissolve in any temperature above 50 degrees. A chum, who used to be one big apprehensive quiver, says she followed directions—that is, she used the Anti-Perspirant for three nights in a row and re-applied it only when she felt it was needed—with the happy result that she can forget she ever had *that* problem. She liked the sleek, angular bottle well enough to show on her dressing-table, which resulted in its being filched by her husband.

(More Ready Beauty, page 62)

Presenting the face that looks freshly made up hour after hour after hour.





All those pale, pearly creams and shadows and tawny blushers you put on can make you absolutely beautiful. For a while.

Then they can blotch and cake and streak and fade away.

But now, Temporary Beauty, you can have Lasting Beauty.

Lasting Beauty Makeup Finish. A revolutionary new mist that you put on after you put your makeup on. It keeps makeup—even the most fragile shades—looking fresh and clean and natural and new. Hours longer than usual. You can end the day, or the evening, looking just as perfect as you did when you started out. No shine. No nothing. Nice.

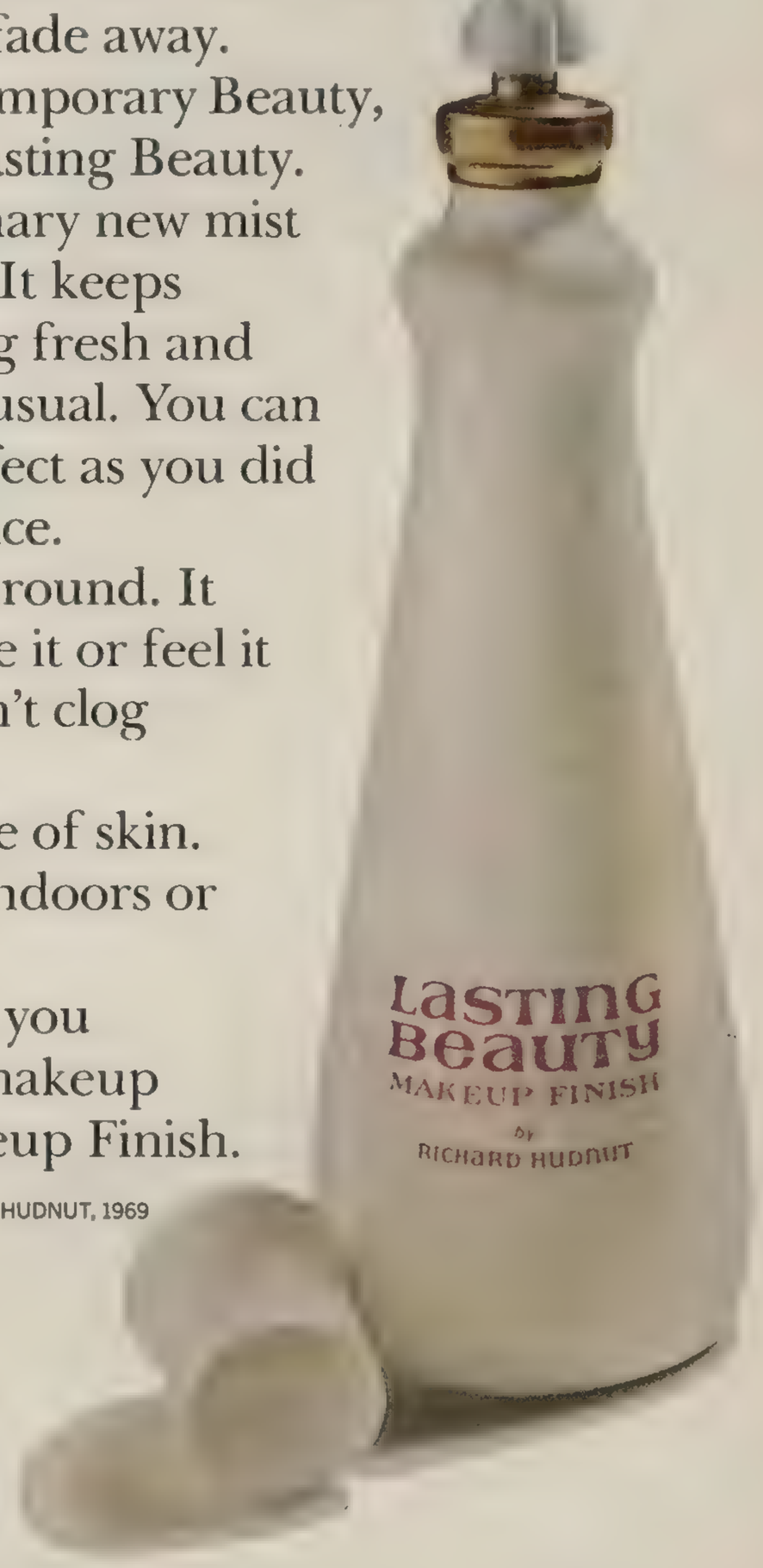
Lasting Beauty is a nice new experience all around. It feels cool and nice when it goes on. You can't see it or feel it after that. (It's hypo-allergenic, of course. It won't clog your pores, or anything like that.)

Lasting Beauty works like magic for any type of skin. Over any kind of makeup. Even eye makeup. Indoors or out. Day or night.

There's never been a makeup that can keep you looking beautiful long enough. And now, any makeup can do it. With the help of Lasting Beauty Makeup Finish.

Use it. Every time out.

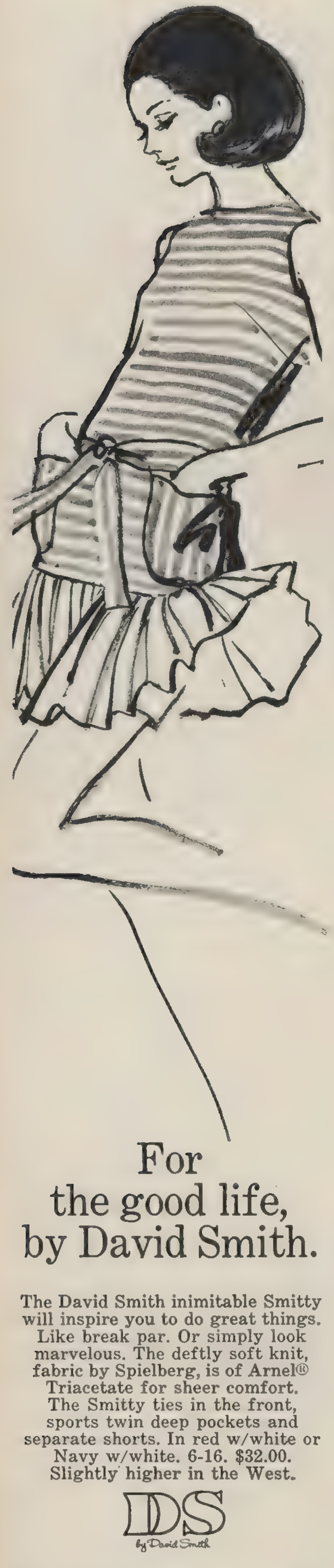
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Lasting Beauty Makeup Finish. A revolutionary new mist that turns ordinary makeup into long-lasting makeup.

Bloomingdale's, Marshall Field & Co.,
Nordstrom-Best, J. W. Robinson.



For
the good life,
by David Smith.

The David Smith inimitable Smitty will inspire you to do great things. Like break par. Or simply look marvelous. The deftly soft knit, fabric by Spielberg, is of Arnel® Triacetate for sheer comfort. The Smitty ties in the front, sports twin deep pockets and separate shorts. In red w/white or Navy w/white. 6-16. $32.00. Slightly higher in the West.

DS
by David Smith

David H. Smith, Inc., 1407 Broadway, New York 10018

BEAUTY CHECKOUT

January 1

Let your fingers do the jogging



What's left? News to make glad hands, that's what. Gloves with the knack of making you feel kneaded—Hands Beautiful by Aris. Good looking gloves with built-in beautifying properties, thanks to a nifty stretch fabric that the Aris people spent years developing, with a little help from their dermatologist friends. The gloves feel marvellous on, quite as if they're performing miracles, which, in fact, they may well be. Such as making your hands smoother, younger-looking. The stretch fabric works a kind of isometric massage, relieving tension. Hands Beautiful are reputed to help reduce redness and—temporarily at least—prominent veins. They can be worn anytime, for as long as you like. And no one need know your happy hands are busy hands, because H.B. look as good as they work, come in three lengths, five colours. One size fits everybody. You can get your hands on these little wonder-workers at Bergdorf Goodman in New York. (And you can find more on the subject on page 126 of this issue—let your fingers do the running.)

The African Princess

Tall, slender, and regal-looking, Elizabeth of Toro is a beauty, a brain—she has a law degree from Cambridge University—and a Princess (of one of the four former kingdoms of Uganda). Right now, she's also a busy fashion model in New York, to which she came from London last year. Vogue first showed photographs of her in 1967. . . . A charming, articulate young woman, she feels that this is a wonderful moment for a black model in New York, and that being an authentic African has helped her get off to a flying start. We asked about her beauty-and-health routine: "I don't do any organized exercising, but I do keep very active—and I dance a lot. At home in Uganda, they all think me much too thin. They are big people, and their concept of beauty veers to the lavish—their diet of meat, milk, and plantains (a kind of banana) probably has a lot to do with it." Her own diet consists of orange juice or milk for breakfast, lunch generally skipped, and her main meal, dinner, at night; no bread or potatoes ever. . . . Her beauty routine is simple: she washes her face with mild soap and water, slathers on cream at night, then again in the morning till it's time to put on makeup. "Then I wipe it all off and just dust over lightly with a gold powder. For lipstick, I mix a very pale with a slightly deeper—usually a frosted orange (Ultima II's Ultrafrost Toner 93) with a reddish or pinky tone over it. My general principle is as little makeup as possible, and the whole emphasis on the eyes. . . . I like the round eye effect very much—it seems to work for me. I use a black automatic eyebrow pencil to draw an outline above and below the lashes; continue it right up past the crease to just below the brow bone; then fill in completely with a softer, heavier black pencil. The intense black all around my eyes seems to project them. Under the brow I lightly fill in with a cream eyeshadow in stick form; never white—pale green or blue. . . . I never have my hair straightened. I get it shampooed and let it dry naturally under a drier, then it's combed with a special wide-tooth comb that irons out the crinkles. And I brush it a lot."

(More Beauty Checkout, page 60)

SANDCASTLE SWIMWEAR

Sandcastle — Another fine Kayser-Roth product
110 East Ninth Street Suite 1335 Los Angeles, California 90015

ZSA ZSA

Keep this under your powder—
my new Formula 2 Liquid Makeup
Cares in secret for Your skin.
Who's to know why it suddenly
looks so rich and exciting? And
anyway what if they do? Just
go on living with any, or all of
the eight perfect shades I
Zsa Zsa

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Woman, feel free.
Go to the beach where the world began.
Stick your toe in the squishy sand and
let the waves make sandals of sea
for your feet.
And feel free.
Stretch your arms. And your soul.
And your skin.
Lay your body against cool sand.
You and nature, partners again.
And feel free. Feel free.
Now it's time to go back with the sun
to the city sidewalks and pace and run.
But you, you carry the beach inside
and feel free. Still free.

CATALINA®
makes
all your world
a beach.



DuPont Antron® nylon velour,
in fascinating pitch black, helps create the mood you love...the mood that goes far beyond a swimsuit and becomes a whole way of life.
The beachfeeling wardrobe in various forms all unfettered, and as irresistible as the tides.



White sails to the sunlight





Yesterday she came aboard all bundled up against the cold, starry New York night. Today she's decked out for sun and games in short lineny white and long white canvas boots. It's the sort of thing that could happen to anybody whose idea of heaven in winter is a summer-bound, spanking-white, 300-passenger liner with a huge pool on its beach deck, staterooms all on the outside, all with baths, all air-conditioned. Every Friday evening—any time after seven that tide, wind, and the Port Authority concur—the Grace Line's *Santa Rosa,* or her sister ship the *Paula,* slips her moorings in Manhattan and heads for 13 days of sunshine in the Caribbean and South America. First call, Tuesday: Curaçao, then La Guaira, Venezuela, back to Aruba; Kingston, Jamaica; Port-au-Prince, Haiti, and finally Fort Lauderdale. In all: 6 days at sea, 6 ports of call. Further fascinations: the mural, *top centre,* in the Techo bar, shows pre-Inca Mochica warriors. The Spanish Colonial silver, *above and below,* is part of the Grace Line's Latin American art collection. . . . Fibranne dress and navy blazer, Tom Mallo for Custom Casuals. $85. Saks Fifth Avenue. Phoenix necklace. Belt by Elegant. Battani boots. Suga coif.



Why don't you become a professional Interior Decorator?



BY JANICE TRIMBLE

It's a high-income field where a woman is in her glory. The demand for decorating services is at a peak, and opportunities are unlimited...even if you use only part of your time. You can train at home without interrupting your regular duties.

I DON'T THINK there is another profession today that offers more pleasure or greater rewards to a woman than that of interior decorating.

It is the ideal place to put your natural love of beauty to practical use. You can prepare for one of the many attractive positions available or decide to go into business for yourself.

Do you enjoy doing your own decorating? Have you ever helped a friend solve a decorating problem? Then you have the makings for success as a professional decorator.

Even if you've done no decorating, you may be one of many women with unsuspected talent in this direction—talent just waiting to be discovered.

You can now train for this work at home, in your spare time. No previous skills or experience are required for this training. Why not look into the many opportunities that interior decorating offers you?

A tremendously expanded field

It used to be that only wealthy people employed professional decorators. That's no longer true. Increasingly large numbers of homemakers now rely on the services of decorators. They know that a decorator can provide beauty and individuality—and can often save them money, too.

Your work as a decorator is varied and interesting. It frequently takes you and your clients into plush showrooms and exclusive shops filled with treasures. You move in a world of fashion, creativity and ever-new challenge.

Designing and furnishing even a single room can earn you hundreds of dollars; larger assignments can earn you much more. Many women do extremely well in just part-time work; their own homes often serve as showcases for prospective clients.

But decorators are busy in many areas besides homes. Their talents are employed in decorating hotel rooms, business offices, building lobbies, clubs and institutions. That's why the profession has grown so enormously.

What the LaSalle Course teaches you

The LaSalle Course in Interior Decorating has been prepared by experts to give you complete and up-to-date preparation for this most exciting of modern careers. Lessons come to you by mail; they are as fascinating as the professional work itself. Much of the study material included is absolutely unique in a course of this kind. For instance, you get an attractive, simple-to-operate slide projector with color slides that show interiors as big as life on your wall. You also get professional sketching equipment, coloring materials, stencils that make it easy for you to draw room plans and furniture arrangements, and much more.

Step by step, you are shown how to develop your creative ability. You are taught the principles of color and design and the historic background of today's decoration. You are trained in the selection and use of furniture, fabrics, accessories, lighting. You learn how to achieve beautiful settings that will delight your clients and build your reputation. Even before you have finished the course, you will be able to apply your new knowledge to glorifying your own home.

At each step, you are given practical assignments which are then carefully reviewed by your instructors and returned to you. You are coached with thoroughness for your work as a professional decorator.

The LaSalle Course in Interior Decorating is backed by more than half a century of leadership in the field of adult education. More than 1,000,000 people have trained for success through home study with LaSalle.

Mail attached card for free booklet

If you are seriously interested in the new opportunities offered by a career in Interior Decorating—if you are prepared to devote a few hours of your spare time each week to conscientious study in order to achieve your goals—send attached post-card for free LaSalle booklet. You may be surprised by the low cost of the course. LaSalle, 417 S. Dearborn Street, Chicago, Illinois 60605.

If card has been removed, mail this coupon

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Please mail me your free illustrated booklet "Careers in Interior Decoration."

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An IRMA SHORELL discovery

DERMABRASE/35



"It's like having A *NEW SKIN IN 7 DAYS"



DERMABRASE/35 – my new facial discovery – is one of the most remarkable breakthroughs in the care of the skin. It makes possible a clearer, younger-looking *NEW SKIN. It clarifies, stimulates, helps refine pores and brings fresh, purifying blood to the surface.

DERMABRASE/35, with its Patented Applicator, was developed in concert with a leading Dermatologist. Used as directed–it has reduced, often eliminated excess oiliness, clogged pores, skin blemishes, such as whiteheads, blackheads.

REMARKABLE RESULTS

Its dermabrasive action removed the dry, flaky, dead skin cells which form the gray lifeless veil over the *NEW LIVING SKIN in just 7 days . . . revealing the fresh, lively young skin underneath.

Non-irritating and antibacterial, it is absolutely safe for even the most sensitive skin when my regimen is followed. See for yourself–Start enjoying a clearer, glorious complexion today!

Irma Shorell

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SAKS FIFTH AVENUE

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PALM BEACH • FT. LAUDERDALE • MIAMI BEACH
CHEVY CHASE, MD. • GARDEN CITY • WHITE PLAINS

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BEAUTY CHECKOUT

January 1

Glasses go haute couture



Why wait till the sun shines? Tinted glasses don't. They're not "sun glasses" any more, but cosmetic glasses, very big all year round. . . . They appear now in many top designers' collections as important accessories, as carefully-planned as the shoes, scarves, jewellery. Like the enormous silver-rimmed specs, *left*—round on top, hexagonal below—made by Riviera for Mila Schön, the spirited Italian designer, to use in her last collection—which had a silvery theme. They're actually made of light, silvery plastic. . . . Ken Lane and the Tropic-Cal people have put their heads together and come up with some spectacular glasses: one giant pair—straight over the eye, squared below—framed in mock-tortoiseshell; another in shades of mauve and violet—faintly-striped mauve-and-violet frames, lenses shading from violet above to pale mauve below. . . . Some of Pierre Cardin's glasses (his name is stamped in gold on one earpiece) have fun with the square-peg-in-a-round-hole idea. Smallish, square, tinted lenses are set in round, bold frames of clear Lucite. . . . Halston's glasses have a racy, "Easy Rider" kind of dash (shown in Vogue, November 1). . . . The designer Oleg Cassini has glasses under his own label. . . . And Giorgio di Sant' Angelo, first designer to do the glasses for his own collections, is still doing them. Right now he likes big, bold wrap-arounds framed in clear plastic or blond mock-tortoise, the lenses metal-rimmed.

Papa's girls

It's very helpful to be reminded now and then that men are watching. Also listening, appreciating, and evaluating women as we go about our business of being women. Hemingway noticed. Carlos Baker, in his recent biography *Ernest Hemingway, A Life Story*, said that the women Hemingway preferred "were not invariably beautiful or even pretty, but he admired those who were doers as against those who were spoiled, petulant, over-dependent, over-assertive, over-intellectual. . . . He was especially conscious of women's hair, its length, its texture, its arrangement, its care and treatment. . . . He disliked the use of cold cream, unguents, salves, most perfume, excessive makeup, girdles and false-bosom builders." Nudges one's resolution to stay in the best possible shape—physically, spiritually, naturally.

The story of N

At lunch not long ago, Givenchy told the story of his lipstick shade called N. He was smitten with the shade of lipstick Greta Garbo was wearing at a dinner party one night—a strong, magnetic magenta—and asked her what it was. She said that it was her own, which she blended herself from a mix of lipsticks. Then, instead of offering samples to him, she asked to borrow his handkerchief and pressed it to her lips. The next day he gave the handkerchief to his chemist to copy the colour. And that's how Givenchy N was born. It has turned out to be one of his most sought-after lipsticks.

(More Beauty Checkout, page 50)



Stay Hair

the miraculous modacrylic fiber by Kanekalon in wigs that really stay the way you want them to. They laugh at wind and rain. They rinse out and revive with a touch of a comb. No upkeep. No setting. They stow away in your handbag and come out looking like new. What more could you want in a wig that's so natural even experts can't tell if it's real? Stay-as-it-should hair, at fine stores everywhere. Just be sure you find Kanekalon on the label.

Keep-easy hair by Kanekalon **Kanekalon**® Osaka, Japan

Abercrombie & Fitch, Denver Dry Goods, Frederick & Nelson, Halle Bros., G. Fox & Co.



For the good life, in Fortrel,® by David Smith.

The carefree, sporting life dress gives you a great reason to look smashing just about anywhere you go. And the 100% Fortrel® Polyester knit gives you freedom from wrinkles. Twin patch pockets on either side of the zippered front. In Navy or Red with white piping for flair. 8-18. $42.00.

DS
by David Smith

David H. Smith, Inc., 1407 Broadway, New York 10018

VOGUE'S READY BEAUTY

You must be dreaming

It's a rare day that doesn't need making, and we're planning to make yours right now with the bulletin that Prince Charming is alive and well and living in a cerulean blue Estée Lauder jar labelled Night Table Creme. This newest recruit to the Lauder collection of Instant Improvers is a spectacular formula that goes on just before you hit the pillow, and lets you wake up looking as if you had been royally kissed. Night Table Creme comes out of the jar feeling gloppy-rich but, in some mysterious way, floats onto your skin without leaving a trace of messiness. The lab people at Lauder are insistent about using Night Table Creme just before sleep, so if you decide to stay up and read, simply re-apply it.

Something for every body

We hear rather a lot of invigorating talk these days about the Young Body, which, if one is willing to avert one's eyes when the profiteroles are passed and stay faithful to the exercise mat, is possible at nearly any age. But *à quoi bon* the 23-inch waist if the body skin is rough and dry and cruel to the touch? Mary Chess's new—and very now—Roman Bath is here to ensure Young Body texture for every woman who thinks it's positively footling to look any age but beautiful. Chessence, which is the integral basic of all six splendours in the Roman Bath orgy, is a marvellous structure of sea oils, botanicals, and marine extracts, and it is said to add a supplemental molecular layer to your skin, to reinstate the precious oils that supple and polish. You'll find a Pre-Conditioner, Velvetizer, Stimulator, Proteinizer, Friction Toner, Texturizer, each intensely purposeful, each a delight to use.

Easy life

It is one thing to twitter and trill admiringly over someone else's grey-streaked hair, and quite another to spot your own first dashes of salt in the pepper. How inspired, then, of Toni to come through with an entirely new product that makes it unbelievably easy to do away with grey, as well as to gloss up fading hair, by one push of a button. Magic Moment, this non-pareil among permanent hair-colourings, is a gentle, agreeable foam that flashes totally ready from the aerosol container to do its tactful, efficient job. There is no mixing, no fussing with developers, no plastic bonnets. The whole process is fast—fifteen minutes—dripless, and pleasant. Magic Moment comes in eleven superbly natural shades.

(More Ready Beauty, page 66)

The
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designed by
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are available at these fine stores.
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THE PSYCHIATRIST AND THE BOUZOUKIA

By Dolly Goulandris

"Now take a deep breath, open your eyes slowly while counting backwards from three; you will feel relaxed and well."

I did as I was told and opened my eyes and saw the eyes of the psychiatrist opposite me, willing me to relax. It had been my first session with hypnosis; I wanted to stop smoking and, above all, over-eating.

"Goodbye, you won't need another session. Keep doing the exercise on your own this summer—and I hope you will do well."

"Thank you, Doctor, I am leaving to spend the summer in Greece," I told him.

"That's interesting; I'll be in Greece to join some friends on a cruise around the fourth of July."

"If you will let me know, I will take you and your friends out and give you a Greek evening."

"Do you really mean it? I'll be at the Hilton for a couple of days before sailing."

"I'll call you then at the Hilton," I said firmly, and left. It probably was a strong post-hypnotic suggestion or something, since on the fourth of July I found myself calling the Hilton and asking for Dr. M.

"How wonderful of you to remember! Yes, all six of us are here, and we are free this evening; we'd love to come."

I quickly got two other friends together to make up the group and took them all for dinner to a favourite taverna in the Plaka. Everybody seemed to enjoy the parade of long-haired boys and mini-skirted girls that kept going up and down the steps of the little street in front of our open-air taverna. By twelve-thirty the night was young still, and someone in the group suggested we go to Kokottas to hear some bouzoukia music. In due course we arrived at the night-club which was by the seaside near Athens. Things were in full swing.

The star of the show, a young man called Kokottas, with the bushiest sideburns, was seated on a platform above the dance floor surrounded by four other singers and an orchestra, all playing their bouzoukia. Kokottas was singing in a rich, warm baritone a most nostalgic song. The air was filled with music and the audience sang with him, clapping their hands enthusiastically.

Suddenly, from a table next to us a plate flew through the air—then another and another, and before we knew it the dance floor before the singers was full of broken plates. Waiters appeared from nowhere carrying stacks of cheap white plates which they put on the tables around us for the customers to break. In a spurt of enthusiasm a particularly gay group of young people, singing and breaking plates with great verve, picked up the table in front of them, which was filled with plates, and sent the whole thing crashing at the feet of Kokottas, who went on singing with a smile all through the bedlam. In this wild atmosphere we could resist no longer.

"Bring us some plates," I ordered the waiter. Two huge stacks appeared before us; everybody grabbed and started throwing. There was never a madder group of people. Something primitive and destructive was set loose the moment one let the plate go and heard it crashing to the floor while the lilting music played and the singer with a fixed smile sang on as the broken chips splintered all around him.

"What a wonderful release! what a wonderful idea!" the psychiatrist repeated as he let fly plate after plate.

The urge got stronger and stronger until soon there were no more plates. Somebody seized the water bottle and sailed it gaily through the air to crash on the floor. "Give me the bottle of whiskey," cried someone, while another quickly rescued it and clutched it to his bosom. "No, no, not that. Here, take my glasses, you can break them, I don't care, but not the whiskey." Two men from the next table gallantly offered more plates and ashtrays to break.

By this time our singer had tired and stopped and another one took over, but he could not generate the same excitement and things generally calmed down all around the room.

"How did you make out with the smoking and your weight?" Dr. M asked, getting back to normal again.

"I'm afraid not so good with the food, but the smoking worked like a dream." (It was true I hadn't had a cigarette since my single session of hypnosis.)

"Maybe you need another session. I wish I could give you one more!"

(Continued on page 68)



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VOGUE'S READY BEAUTY

The fey deceiver

There's a certain blush that moves men to move mountains. It moved Revlon to one of its latest achievements in giving nature a nudge. Young Blush, their new transparent gel blusher, conveys an innocence of artifice, a glow that could only be effected by good, wholesome, *young* blood, coursing through spirited veins. No matter that the woman wearing it hasn't blushed since the last time she got winded doing the Charleston. . . . Young Blush deposits no oil on the face—just long-lasting natural colour, removable only by soap or cleanser. It speaks softly in four different tones, each of a pearled persuasion, gelled out from a small tube. Plus: Bare, Revlon's Blushing Gel Highlighter, a well-cultured pearl shimmer which should be the oyster not merely of the cheekbone, but of jawbones, underbrows, and temples that seek definition, too.

Wild recipes for taming waistlines

Fromage Bavarois au Parfait Amour . . . Charlotte Russe. Two new ways the Paragon Dieter's got going to keep her household on the straight and narrow. "Apt Appeasers" she calls her repertoire of Carême-like delicacies. She comes up with them for breakfast, lunch, even before dinner to enable facing later gustatory temptation with proper reserve. What they have in common, besides good looks, is Knox Gelatine, that wondrous little 28-calorie envelope that has it in its power to sate the appetite while it's charging the body with a shot of straight protein. . . . *Fromage Bavarois* (Bavarian Cream) is as easy as adding a packet or two of gelatine to vanilla pudding, lacing it with whipped cream (which, in the case of Paragon Dieter, is a less-caloric "non-dairy" whip), turning all into a mould and chilling firm. To make it *Bavarois à la Cévenole,* she sprinkles in slivers of water chestnuts and splashes of Kirsch; *Bavarois au Parfait Amour* calls for shredded orange peel; *Bavarois aux Noix Vertes* for pistachio nuts. . . . *Charlotte Russe* is Bavarois in a round mould lined sides and bottom with ladyfingers. . . . To deliver the same healthy favours in beverage form, Paragon Dieter keeps pitchers of liquid assets in the fridge. Knox Gelatine Drinks, orange, cranberry-orange, grape. They're things of beauty poured over ice, decorated with grapes or orange slices. And they work for beauty by providing a full day's quota of Vitamin C, a jolt of energy, and enough supplementary protein to make your hair curl and your fingernails straighten out and grow right: 79 calories of Apt-Appeasement to change loping gourmand to galloping gourmet.

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The Bouzoukia

(Continued from page 64)

"But how? You're leaving at six tomorrow morning."

"I'll tell you what: we can go out to your car; I think I can do it there."

"All right, let's try."

We got up—nobody seemed to notice—and walked back to the parking lot and the car. I sent the driver away, noting the look of amazement on his face when I told him I wanted to talk with the American doctor alone in the car.

We sat in the black limousine with the windows closed and the doctor started to put me into a trance. The soothing voice went on and on, droning the words monotonously over and over again. I felt relaxed and drowsy.

"Now take a deep breath; relax and count backwards from three to one. Get ready, and at the count of three you will open your eyes." The bouzoukia music seemed louder and louder, and over the amplifier the distinctive voice of Kokottas was heard again. I looked into the doctor's eyes; that strange gleam was there again.

"Let's go and break some more plates," he said, opening the door of the car. "It's such a wonderful release!"

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VOGUE'S NOTEBOOK

Super simpático—a party at the Spanish Embassy, in Washington

Gala with gallantries and guitars, this dinner given by the Spanish Ambassador and Marquesa de Merry del Val honoured The Secretary of State and Mrs. William P. Rogers. After a stir of speeches in the tapestried Red Salon, the party moved to the tiled Moorish patio for a whir of flamenco.

1. Mrs. William P. Rogers, H. E. Marqués de Merry del Val, Ambassador of Spain. 2. Dancers Carmen Rojas, José Antonio. 3. General Earle G. Wheeler, Mrs. John Barry Ryan. 4. The Hon. Wiley T. Buchanan, Jr., The Begum Jung, Senator Charles H. Percy. 5. The Hon. Melvin Laird, Mrs. Al-Ghoussein. 6. Mrs. Emil Mosbacher, Jr., Mr. Earl Blackwell. 7. Mrs. Pat Munroe, Mrs. Paul G. Rogers, Mrs. Michael J. Mansfield. 8. Mrs. Anthony Rogers, H. E. Marqués de Merry del Val. 9. The Hon. Robert K. Gray, Mrs. Wiley T. Buchanan, Jr. 10. The Hon. William P. Rogers, Marquesa de Merry del Val.



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VOGUE'S

The cracking Boys' Club Benefit at the Plaza



1



2



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A highly improbable flourish of artichokes decorated the swirling baroque of the Plaza's Grand Ballroom at the annual party for the benefit of the New York City Boys' Club—always one of the youngest and prettiest parties of the season. The $18,000 raised by the party supports the Boys' Club programs at three Manhattan clubhouses and two summer camps plus a scholarship deal that sent hundreds of boys to school last year. At one point, early in the evening, the glinting



4

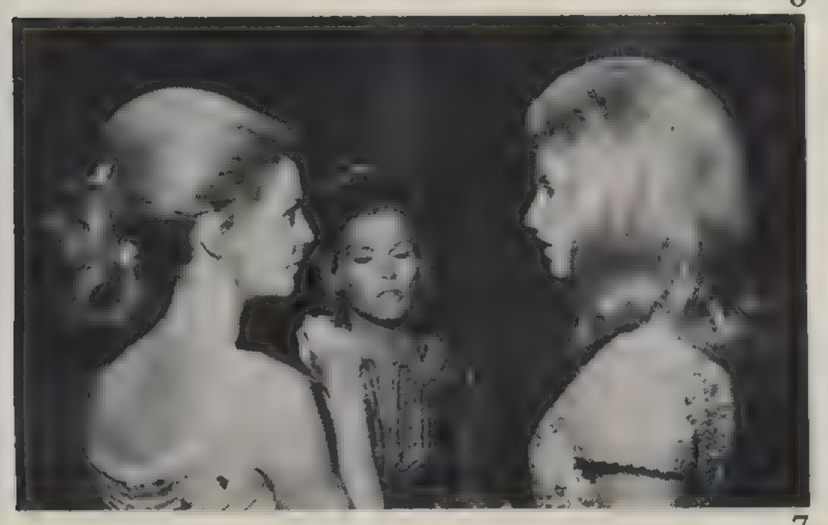


5

NOTEBOOK



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young voices of the Boys' Club Glee Club hushed the crowded room with its four hundred and fifty guests. 1. Ballroom at Plaza. 2. Mr. Anthony Adams, Mrs. Henry W. Sage, junior. 3. Mr. and Mrs. Wolcott de W. Robinson, junior. 4. Mr. John Forbes Kerry, Mrs. John W. Pershing. 5. Miss Suzanne Gatehouse, Mr. Robert Cahill. 6. Miss Valerie Cates, Mr. Carlos di Alba. 7. Mrs. Howard B. Johnson; Mrs. Brownlee O. Currey, junior; Mrs. Julio Noyes. 8. Mr. and Mrs. J. Anthony Montgomery. 9. Miss Hilary Roche with Mr. Gonzalo Caicedo. 10. Boys' Club Glee Club.

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VOGUE'S SPOTLIGHT

Movies

BY ANN BIRSTEIN

John and Mary, "*two unacquainted lumps*"

As one unacquainted with the singles scene in Manhattan, I must say that if *John and Mary* is telling it anything like it is, it's the best argument for marriage we've had in a long time. Evidently what young lovers have to do these days is to hang around bars on a Friday trying to pick up a partner who will last until Sunday, go home to somebody's pad, talk too much in bed, cook incessantly, constantly examine their motives for having selected each other in the first place, and—win, lose, or draw—show up wan in the office on Monday. Maybe if Dustin Hoffman and Mia Farrow generated more excitement in the title rôles, all this would seem more appetizing than it does, but considering that this movie is supposed to be about sex, it's astonishing how little sense of it they communicate. Not that they don't go through all the motions —under Peter Yates's too bright, too sophisticated direction they go through a few too many—but in the end they still retire to bed, two unacquainted lumps. The last sophisticated joke as they are wriggling playfully is that they don't even know each other's names, which would be more of a joke if they knew anything else about each other.

As the young man, Dustin Hoffman plays John like dopey Benjamin and, frankly, did an awful lot better with Mrs. Robinson. As the girl, Mia Farrow, waifish and skinny in her tam-o'-shanters and lace collars, at times looks eerily like Frank Sinatra. But lest this be regarded as a lost cause, there *is* a handsome, sexy fellow in the picture, Michael Tolan, excellent as Mary's married lover, and why she drops him for Dustin I'll never know.

The Arrangement, "*in a bind*"

I confess that I had high hopes for this one, not because *The Arrangement* was a good novel—it was pretty awful—but because Elia Kazan has made so many fine movies I was hoping he'd be able to redeem his own book, too. He hasn't. The movie has all the faults of the book, and then some, and you can't skip pages. For those unfamiliar with the plot, it's the usual turgid melodrama of the highly successful advertising man who wakes up suddenly to ask Who Am I?, emotionally mangles his friends and family trying to find out, and winds up opting for the Simple Life, in this case Faye Dunaway, first seen hanging around the ad agency with a mocking smile on her lips and later on in a furnished apartment with a baby on her hip—two states which, now that I think of it, would seem to contradict each other. Not that she's the worst actress in the world, only dreadfully wooden and, honestly, not that pretty. The rest of the cast is in a similar bind: Kirk Douglas, as the hero Eddie Anderson (né Evangelos Topouzoglou), too dapper or too torn by basic Greek passions which have no basis; Richard Boone, too young to be Eddie's father. Only Deborah Kerr, as the wife, manages to bring any beauty and sensitivity to her part and to endow such male-fantasy lines as "I don't believe *any* woman would leave you, Eddie" with real conviction.

Elia Kazan's convictions, I suspect, have to do with the immigrant material, the experience that accounts for all the Eddie Andersons being here in the first place. But, except for a few clips from his superb, unappreciated *America, America*, this real disappointment, cultural, not personal, is only too briefly hinted at.

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VOGUE'S SPOTLIGHT

Art

BY BARBARA ROSE

The Spiritual in Art,

"works that appear to change"

Since Ad Reinhardt first made his notorious black paintings, there has been a growing emphasis on works of art that take a certain amount of time to experience. This category of works creates a perceptual experience quite in contrast with the immediate impact of the single-image paintings of Kenneth Noland, Frank Stella, and Ellsworth Kelly. Although they remain static finite objects, Reinhardt's paintings, as well as those of such younger artists as Alan Hacklin, David Prentice, William Pettet, and John Griefen, either require some time to focus on or appear to alter as the viewer perceives them. The most sophisticated painters of static works that appear to change as they are viewed, however, are Robert Irwin and Jules Olitski.

Irwin's recent exhibition of banded translucent plastic discs at the Pace Gallery and Olitski's refulgent fields of sprayed colour at Lawrence Rubin have certain analogies. Both painters have abandoned many staples of easel painting including depicted shapes, in favour of a complex illusionism. But this is where the similarity ends.

Olitski's atomized fields of layered colour now have a crusty opaque surface that is the opposite of the absorbent surface of his earlier stained paintings. This creates a situation in which the aspiration towards openness is in direct conflict with the quality of the surface, which reflects light rather than transmitting it. In the stained paintings, light was filtered through colour from the canvas ground behind the image; in the new paintings, pigment is applied so thickly that light is reflected off the hard surface. The effect is not of a brilliant, light-drenched atmosphere but of a dense, artificial airlessness.

There seem to be other conflicts, too. Because of the hugeness of his field, Olitski is forced to compensate for a lack of pictorial incident and for the fact that the rectangle is not strong enough to hold as a shape by using various types of internal framing devices at the edges of the painting. These framing elements identify the painting as a picture rather than a bolt of cloth on the wall, as well. They are vestiges of the *repoussoir* elements in classical landscape paintings: They act to frame and to hold the image in place.

Olitski's new paintings are especially interesting because of the rhetoric regarding their radicality that surrounds them. Like Larry Poons's recent "tough" surface works, they appear beset with internal contradictions—desperate attempts at innovation different from Dubuffet's earlier involvement with surface and *matière* mainly because they are bigger, more colourful, and not concerned with depicted shape.

Flaunting no such challenge to "taste," Irwin's quiet nonchromatic discs, on the other hand, virtually reject the material object. With their dissolved edges—literally dematerialized into a surrounding shadow, they create so intense an experience of the immaterial that I feel it is not exaggerating to call it mystical. Here is the spiritual in art today.

Elizabeth Stewart



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VOGUE'S SPOTLIGHT

Television

BY MARGOT HENTOFF

The Forsyte Saga, "*artful if not art*"

Drama on television has been so consistently underdeveloped, so creatively backward—even on the level of entertaining kitsch—that one tends to be critically soft about what does come along. *The Forsyte Saga,* B.B.C.'s episodic dramatization of Galsworthy's behemoth, which has appeared weekly on N.E.T. this season, is so competent, so precisely mounted, so *adequate* that it seems ungrateful to complain because it is not really important. The *Saga* is, after all, artful if not art, and the closest thing to a "good read" we have had on television.

One of the things which distinguishes good bad fiction from insufferable bad fiction is that, in the former, the characters, however stock, hold our interest. We like knowing what they do. The *Forsyte* novels are good bad fiction at its best—admirably suited to the reduction of television since there is little complexity to be lost in translation. In fact, the shrinking effect makes Galsworthy seem far leaner and more witty than he was.

So we have something to look forward to these Sunday nights in New York (with repeats on Tuesday nights) as the *Saga* moves inexorably from the high Victorian years through almost half a century of Forsyte life—English life at the top of the rich middle class: solid, powerful, intact, comfortable in the world. Weekly, there are changes of costume, hairstyle, room decoration—all altering with the changing taste of fashion. Being well out of it, one finds it delicious to watch time go so rapidly, people age so fast. Issues burn so distantly. What, for example, are the rights of a wife? Can beauty ever be possessed? Is art possible without order? Should one be reminded of the existence of the lower classes? Is charity sentimental?

The *Saga* is concerned with varying private imperatives to which characters are attached. Stiff-necked Soames Forsyte, standing for property and proportion, in opposition to both his wife Irene, who would live for art and passion, and Bosinney, the wild architect who dies for love. The old Forsytes, men of honour and trade, and thereby, as England, fit to rule the world, are followed by younger Forsytes—all progressively less sure of what is fit.

Weekly, we watch the fall of Empire in the falling away of the Forsytes from the original family purpose of unity and accumulation. And weekly, like naïfs, we become convinced that both disintegrations are to be mourned. We are caught up in the Galsworthy point of view.

Within that old ordered society, actions were so fraught with consequences. Things done were so irrevocably done. What the *Saga* recaptures is the vanished intensity of an illicit touch of the hand, a family scandal; the conviction that the continuity of family and property was a kind of immortality.

In our own time, we have more or less stopped believing in the continuity of anything. Family, property, tradition—one hardly expects them to last into the next century. The words themselves are already taking on an antique charm. As behaviour becomes more generally erratic, our own erratic actions provoke fewer ripples in our society. What does one more rip matter to a tattered fabric? But in *The Forsyte Saga* rips matter. It takes itself entirely seriously. We, of course, can not take it seriously. This, I expect, is what makes the *Saga* so appealing to watch. I will be sorry when the silly thing is done.



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VOGUE'S SPOTLIGHT

Movies

BY THOMAS BISHOP

The Milky Way, "*intelligent, affecting*"

Imagine the two tramps of *Waiting for Godot* tired of waiting and setting out to look for their salvation, a god, God! And imagine, too, that their quest takes the form of a present-day pilgrimage to the mediaeval shrine of Santiago de Compostela in Spain. This is the framework of Luis Buñuel's stunning, engrossing, and difficult new film, *The Milky Way*. Through the many surprising episodes of a story that cuts across time and space, Buñuel focuses sharply on the Catholic Church and its heresies. An impossible subject for a film? Unlikely, yes, but possible and even dazzling in a motion picture signed Buñuel.

As in the past, Buñuel's atheism is manifest in his virulent anti-clericalism, in his irony about the Church, and in his moving cry of anger against the crimes, stupidities, and hypocrisy perpetrated against men in the name of a faith. And yet, paradoxically, he is irresistibly attracted to the ritual of the Church and to its mysteries which in turn give rise to its heresies. He indicts the Church, most of all, for denying the constructive life force of the flesh; at the same time he treats with a sort of reverence the mythic, poetic quality of religion.

Despite so weighty an intellectual theme, Buñuel avoided making a cold, abstract document. In fact, he has never been more human or humorous. As in his earlier works, the startling sequence of images recalls his surrealist beginnings, but the images themselves are subtly suggestive and not merely gratuitous juxtapositions of disparate elements. Some moments are particularly memorable: A Spanish inn, its earthy, peasant atmosphere reproduced in the brooding tones of a Goya; a taut vignette in which the Marquis de Sade (Michel Piccoli) "proves" in a monologue the existence of God while torturing a girl in chains; an impassioned, technical argument about grace between a Jesuit and a Jansenist, waged with words and swords, for they are duelling throughout; the impassive face of a Spanish Inquisitor (Michel Etcheverry); and, most of all, the controversial portrayal of Jesus (Bernard Verley) not as God but as a larger-than-life figure with human frailties.

Buñuel directs his large cast, which also includes Paul Frankeur, Laurent Terzieff, Pierre Clementi, and Delphine Seyrig, with unity of style. One could not hope for a more provocative film. *The Milky Way* is exciting, intelligent, affecting cinema.

Au Hasard Balthazar, "*pity the beast*"

Robert Bresson's *Au Hasard Balthazar* is a film with the wandering hero a donkey. Bresson follows Balthazar's story from birth to death, from the beloved companion of children through domestication, hard work, and disciplining blows to absurd death. Clearly, the donkey's fate is a symbol of the human condition which Bresson views in the bleakest terms. But the symbolism remains abstract, for the animal touches us not as a reflection of our own fate but because we pity the beast mistreated by men. Unfortunately, too, the people involved in the donkey's story are a dreary lot, incapable of holding the mirror up to man. Bresson indulges in too many unnecessary glances exchanged by sinister, beady-eyed characters. Nor do the actors add any significant dimension of life. Bresson is always an interesting filmmaker, but often an unsuccessful one; *Au Hasard Balthazar* aims and fails at being an extended metaphor.



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VOGUE'S SPOTLIGHT

Books

BY ALBERT GOLDMAN

The Glass Bead Game, "*fanned by youth*"

Every age discovers in some former age an exalted image of itself. The Augustans found their empire prefigured in Rome, the Romantics their religion in the pinnacles of the Gothic. What these ages discerned in the glass of history was, however, as much a projection from their own minds as a genuine recognition of spiritual affinities. A mediaeval poet would have found Keats's melancholy mad. A Greek sculptor would have been appalled to see his work, once gorgeous with lurid polychrome, gleaming palely in the library of some *philosophe.*

The same confusion between authentic recognition and fallacious projection goes on in our age, and it may well account for one of the strangest cultural events of the present day: the enthusiastic adoption by thousands of college youths of that rather chilly and esoteric novelist, Hermann Hesse. An ascetic Swabian who died at the age of eighty-five in 1962, Hesse was renowned in Europe for thirty years before he won the Nobel Prize in 1946. During all those years, however, he remained virtually unknown in the United States. Then Hesse was discovered by the hippies. His fame was fanned by the breath of youth, and now his publishers are labouring to supply a voracious public with fresh translations of everything the German author produced in a prolific career of forty years. In paperback editions are: *Under the Wheel* (1906); *Demian* (1919); *Siddhartha* (1922); *Steppenwolf* (1927); *Narcissus and Goldmund* (1930); *Journey to the East* (1932). Now we are being offered a handsomely packaged new translation by the well-known and highly respected team of Richard and Clara Winston of Hesse's greatest and most difficult book, *The Glass Bead Game* (Holt, Rinehart, and Winston).

This sacred text will be approached with veneration by young readers who have already mastered the prophet's central theme: the quest of a sensitive and thoughtful rebel for a sense of personal identity vast enough, profound enough to contain all the antinomies of desire. How to satisfy the longing for involvement *and* the need for isolation; the hunger of sensualism *and* the cool taste for asceticism; the worship of beauty *and* the appetite for common pleasures; activity *and* contemplation; freedom *and* submission. This is the challenge confronted by the Hesse hero as he strives for balance between the ideal and the real. Invariably, this questing hero submits to the guidance of one or more mentors who initiate the pilgrim into a previously unexperienced aspect of life.

Harry Haller, the "Steppenwolf," is a lonely, aging intellectual who learns "to find contentment in himself and his own life" when a young woman teaches him to dance, make love, and use drugs. Siddhartha, a young Brahmin in revolt against his father and his religion, serves and rejects several teachers: the Buddha, an elegant courtesan, and an ancient holy man who teaches him the secrets of a sacred river, of life itself. Harry Haller must learn to "sin"; Siddhartha, to fulfill his nature, must become a saint. Both are striving for transitory states, for in Hesse's Jungian psychology, the individual is always free to reconstitute himself as he wishes by rearranging the countless fragments of his being: "As a playwright shapes a drama from a handful of characters, so do we from the pieces of the disintegrated self build up ever new groups, with ever new interplay and suspense, and new situations that are eternally inexhaustible."

The process of revolt, search, willful disintegration and humble submission to a guru is repeated in *The Glass Bead Game.* The novel is a deft parody of a scholarly biography in the form of a collection of documents; it is set some fifty or more years in the future. The hero is Joseph Knecht ("servant"), an enviably perfect boy and young man who swiftly rises through the ranks of a secular but monastic-like order called Castalia to become at the age of forty the master of its vital but esoteric discipline, the glass bead game. Although a precise understanding of the game eludes even a persistent reader, it is clearly a synoptic activity whose purpose is to achieve a total view of world culture. (The idea that civilization will culminate in a kind of exalted play was a common one in Hesse's day.)

As "Magister Ludi" ("master of the game"), Joseph Knecht is, above all, a great teacher. He owes his phenomenal success as a mentor and secular priest to a quiet sort of charm that prepares everyone around him easily to accept his ideas. When he resigns from his exalted position as protector of the precious bead game, he becomes the tutor of a spoiled young man who yearns for gentle guidance toward the discovery of his own talents and choice of life plan. Knecht, the teacher, is also a student. The authority, he is a questioner. The leader, he is content to follow. When his pupil plunges into an icy mountain lake, challenging Knecht "to reach the other shore before the sun," the master follows the boy's exuberant lead, even though he is ill. Knecht "feared that the promise born in this morning hour would be blasted if he disappointed the boy by opposing cool, adult rationality to this invitation to a test of strength." Knecht drowns. He gives up his life in order to maintain the most desirable atmosphere for the development of the student.

To the young who very much wish to know and yet can not accept knowledge on authority, the writings of Hermann Hesse speak with a voice instantly recognizable and persuasive. Not only is the central concern of his career the same as theirs, the paths and paraphernalia of his novels are precisely those in favour today. Knecht learns to count the ritual straws and consult the *I Ching,* the hippies' favourite oracle. He is a musician with the almost mystical absorption in sounds and playing that is the ideal for so many young men today. Above all, he is never content to leave off his quest for self-fulfillment no matter what rewards are offered or punishments threatened. To the lofty ideal of service, he willingly sacrifices everything—including the conventional idea of social responsibility.

Still, one wonders how much of the contemporaneity of a book like *The Glass Bead Game* lies in the attitude that picks these current features out of the book and ignores or distorts the rest. The reverence for culture and learning that breathes through every page of this volume can hardly be considered one of the great characteristics either of our day or of our youth. The sense of hierarchical order that informs the descriptions of Castalia seems more appropriate to some European court or curia than of our own anarchic society. Even the old-fashioned language of the novel, that leisurely, circumspect, punctilious language—the narrator is a rather pedantic old monk—bespeaks another model for mind than that afforded by the McLuhans and Marcuses and intellectual sloganeers of this age.

"A good Castalian is prudent, clearheaded, obedient": in short, everything our youth is not. With what feelings will they receive this final revelation? The test of a great teacher is his ability to lead students toward a genuine consideration of ideas and ideals they find repugnant. Will Hermann Hesse convince this generation of the reality of values it despises—or will he become a captive to his pupils, his writings dipped into like some new book of lots for confirmation of resolves already taken?



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FOOD IN VOGUE

François-Xavier Lalanne: Don't forget the stuffing

BY NINETTE LYON

François-Xavier Lalanne's poetical products are part animal, part furniture, part sculpture; his French farmhouse in Ury, near Fontainebleau, is more a *ménagerie* than a *ménage* with a great white pigeon (coincidentally, a bed) peeping from a window, a herd of sheep-chairs in the salon, and a toad that is also an armchair—all designed by Lalanne, "Utility," he said, "is only part of it." His wife, Claude Lalanne, who electroplates leaves and flowers to make tableware, agreed.

Lalanne's trickery invades the kitchen. His present specialty is duck stuffed with salmon and served with rice. Ducks like water; fish live in water; wild ducks eat fish. All very logical.

With Lalanne, the menu is not a succession of courses but an elaboration on a theme—one grand dish. For dessert, pastries by Claude Lalanne's daughters, who use Michel Oliver's cookbooks for children.

Perhaps the most exuberant critic of Lalanne's cookery has been Daniel Spoerri, the avant-garde artist whose *chef d'oeuvre* is a book, *An Anecdoted Topography of Chance*, carefully detailing the remains of a breakfast. When Lalanne and Spoerri are together in the kitchen, they delight in impossible combinations of flavours and grandiose titles for their dishes in the best nineteenth-century tradition.

With Jean Tinguely, the kinetic sculptor, Lalanne imagined the ultimate in culinary machines—a combination of efficiency and Gothic horror. Intended for parties, the machine would produce sausages. The meat would be ground, *GAGAGATAGAI;* funnelled into skins, *PFFF;* cut apart, *CLAC;* caught by an arm and flung onto a grill, *TCHHH*—appropriate French sound effects for such an instrument of torture.

First invention: Lamb with mussels

Lalanne said: "With beef, oysters; with veal, tangy clams; with lamb, mussels." He serves mussel sauce with lamb or sticks skewers of mussels with diced bacon, onions, and lemon slices into the leg of lamb like banderillas, just before serving. The bacon should be blanched and the kebabs cooked in the oven; mussels harden when broiled. The invention? Roasting the lamb, wrapped in aluminum foil, in wood ashes instead of the oven. Lalanne did it the first time at the French house of the American artist Alexander Calder in Touraine, where there is no oven but an enormous wood fire with a thick layer of ashes. The meat cooks slowly, with no evaporation, bathed in its own juices.

1 small leg of lamb (about 6 pounds)
Salt and pepper
1 onion, sliced
1 sprig rosemary
2 cloves garlic, sliced
1 slice lemon

Trim leg of lamb; salt and pepper. Place on large sheet of aluminum foil with onion, rosemary, garlic, and lemon. Wrap loosely, but fold edges of the foil firmly to keep juices in. Bury the roast in the hot ashes of a wood fire and cook 2 hours. The lamb may be roasted in oven at 350°; 1-1¼ hours for medium rare, 1¼ to 1½ for well done. When done, open foil, pour juice into a heated dish. Serve roast sliced, with lamb juice and mussel sauce (recipe above, right) in separate bowls and a brick of browned potatoes: Cut potatoes in thin slices, brown in butter in a frying pan, pack in a square mould, and bake for 15 minutes, 350°.

Mussel sauce

1 quart small mussels
1 onion, chopped
2 or 3 tablespoons oil or butter
2 pounds tomatoes, peeled, seeded, chopped
1 small hot red pepper
Salt and pepper
2 cloves garlic, sliced

Scrub mussel shells with a rough brush and cut off the "beards." Soak in cold water 2 hours. Cook onion in oil or butter until transparent but not browned. Add tomatoes, red pepper, salt, pepper, and garlic. Cover, simmer slowly. Drain mussels and steam (with a little water if needed) until they open. Remove mussels from shells. Strain mussel juice through a fine cloth and add juice to sauce. Just before serving sauce, discard hot red pepper and add mussels. Heat without boiling. In all, sauce should cook about 45 minutes.

Second invention: Twice-cooked beef with two-way shallots

In Paris, Daniel Spoerri and Lalanne spent days together experimenting with food. First to the supermarket . . . inspiration . . . shopping. Back to the studio . . . invention . . . tasting and sometimes distaste *for such a macabre dish as bananas flaming in Guinness stout with anchovies and chocolate—*eek! *Lalanne came up with this dish:*

1½ pounds lean beef
butter
⅓ pound fat bacon
7 or 8 shallots
2 teaspoons Nuoc Mam (see note)
Few drops wine vinegar
Salt and pepper
1 head lettuce

Chop 5 or 6 shallots, add Nuoc Mam and vinegar; macerate. Cut beef in cubes and sauté in a little butter. Dice bacon, chop remaining shallots, and sauté together until lightly browned. Combine bacon and shallots with meat in shallow baking dish; season. Spread macerated raw shallots over all. Put lettuce in boiling water for 1 minute, drain, separate leaves. Place lettuce leaves over meat and shallots. Place in oven preheated to 450°, reduce to 350°, and bake 25-30 minutes.

Note: *Nuoc Mam is a fish-flavoured Vietnamese sauce. Chinese "fish soy" or "fish gravy," milder, may be used.*

Third invention: egg-yolk fritters

This Lalanne invention followed the serving of a luncheon with a variety of fritters. The fritter batter contained only flour, beer, and beaten egg whites; part of the batter and all of the egg yolks were left over. Next day, Lalanne invented egg-yolk fritters for supper. He dipped each raw egg yolk in batter and plunged it into hot deep fat. The fritters were fried golden (3 or 4 minutes at a high temperature), drained, sprinkled with salt and pepper. Be careful not to break the yolks . . . otherwise, *bof!*

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January 1 through January 15

ARIES. March 21—April 20. You are the cheerful bonfire that burns up brightly, gets things started. You are inspired to communicate a working idea that should be put into practice on the 3rd. On the new moon, the 7th, it will seem to fall readily into an orderly plan. Your ruler, Mars, in the Water sign Pisces may seem too slow and indecisive to suit the fast-moving pace natural to Aries. On the 12th, your patience will be rewarded as you get full cooperation from those in power. Act immediately in agreement on information that comes to you on the 13th. The 14th is a most happy day for the pursuit of personal happiness.

TAURUS. April 21—May 20. *You are stable, determined to be reliable. You may have to resolve an old duty that you have been postponing. Finish with it by the 3rd, and it will end very pleasantly on this day. The new moon on the 7th begins a very strong period: Give all of your attention to a matter about family life that requires organizing, particularly if the problems can be resolved by mid-afternoon of the 8th. The 11th is a day for emotional satisfactions. With your ruler, Venus, in the organized sign of Capricorn, a sign that regulates you, select the 13th and 14th to secure agreements and promises from others. These will be the best days to insure your future for enduring purposes.*

GEMINI. May 21—June 21. Your dual quality enables you to express yourself in versatile ways. The first day starts with exciting messages that require immediate responses that should not be postponed later than the 4th. This fast start seems to come to a full halt by the new moon, the 7th. The pace completely changes, requiring orderly spaced planning; the results will be apparent by the 12th. The 13th is the best day for coordinating word to action; the 14th, ideal to pressure for, and to accept, the returns of your efforts. A message of the heart suits you; agree, for to hesitate presages a lost happiness. This mood comes very late in the evening. The 15th is a stubborn day, being too late to bring anything to a fair conclusion.

CANCER. June 22—July 22. You are emotional, restless, but solicitous of others' comfort. The second and third days give the best to you at the start of the new year. Good-luck Jupiter is in the Water sign of Scorpio, your strongest Water companion, and enables you to initiate as much as possible on the early days. Then wait for the new moon of the 7th to expect your efforts to flow into practical working order. They will, too, for you also have the very active Mars in the Water sign Pisces stimulating you emotionally into activity. This promises beautiful rewards culminating on the 13th and 14th, giving you satisfaction in your business endeavours.

LEO. July 23 to August 23. *You are a strong dynamic personality. You seem to be giving most of your attention to the one you love on the first and second days, with the final resolution quite clear by the 3rd. The change of pace from the 4th to the 7th—a practical period—favours a return to business. The 8th is a very difficult day when a judgment made could be quite unsatisfactory. Not until the 11th would it be advisable to negotiate. The 12th is best. To be fully satisfied, wait until the 14th to seek responses to the ideas that you have offered. The late evening of the 14th is a suitable time to return to the love you won at the start of the month.*

VIRGO. August 24—September 22. Your practical working nature is always anxious to accomplish something. The first three days are very good for ideas to be planned which you have been waiting to put into effect. Organize and offer them on the 5th. Your own ruler in the sign of plan and order, Capricorn, is perfectly suited to your projects that would go forward after the 12th. Be sure to have all matters in a working state on the 13th and have contracts and agreements completed. Avoid further discussion on the 14th and 15th for this is winning time. Avoid, too, the business scene on the 15th, for little would be accomplished. Instead spend the time with congenial friends.

LIBRA. September 23—October 23. You are a good coordinator, like to bring other people together. The first two days you seem to be ending a social whirl. Get ready for an unexpected change of pace on the 4th. You may have to divorce one way of life to begin an entirely different program. You might resist, but you will slowly reconcile to the new scene by the 10th as a new associate engages your interests. Keep moving, for a message on the 11th totally involves you. By the 13th and 14th you are quite busy initiating and organizing the whole play into a charming and satisfactory way of life.

SCORPIO. October 24—November 21. *Your attitude is relentless in pursuit of goals. You have come into your own; for Jupiter, the greater good luck, is now in your sign for a preview period bringing opportunities, new money, and love. The first five days show you giving up the past dissatisfactions and entering into your new luck. The 6th brings good news. The new moon on the 7th initiates the action. The 10th to the 12th give the clues to the choices to make. Use the end of the day on the 14th to make your final judgment as to choice; surely resolve it on this day. Once resolved, relax on the 15th to permit others to seek you out.*

SAGITTARIUS. November 22—December 21. One of your loves is chasing an idea. The planet that is your ruler, Jupiter, has entered the powerful sign of Scorpio. This shows you will be determined in seeking more power, now. You start the year off by organizing your mental aims and finding partners to coordinate them. You might find an associate on the 3rd. After the new moon on the 7th start to plan your program, but wait until the 10th to put it into effect. Make one additional agreement on the 14th to insure against mistakes. Ease up on the 15th. Jupiter has more favours to bestow so no need to rush. The business partners you attract now will be conservative. To pressure them would be precipitous.

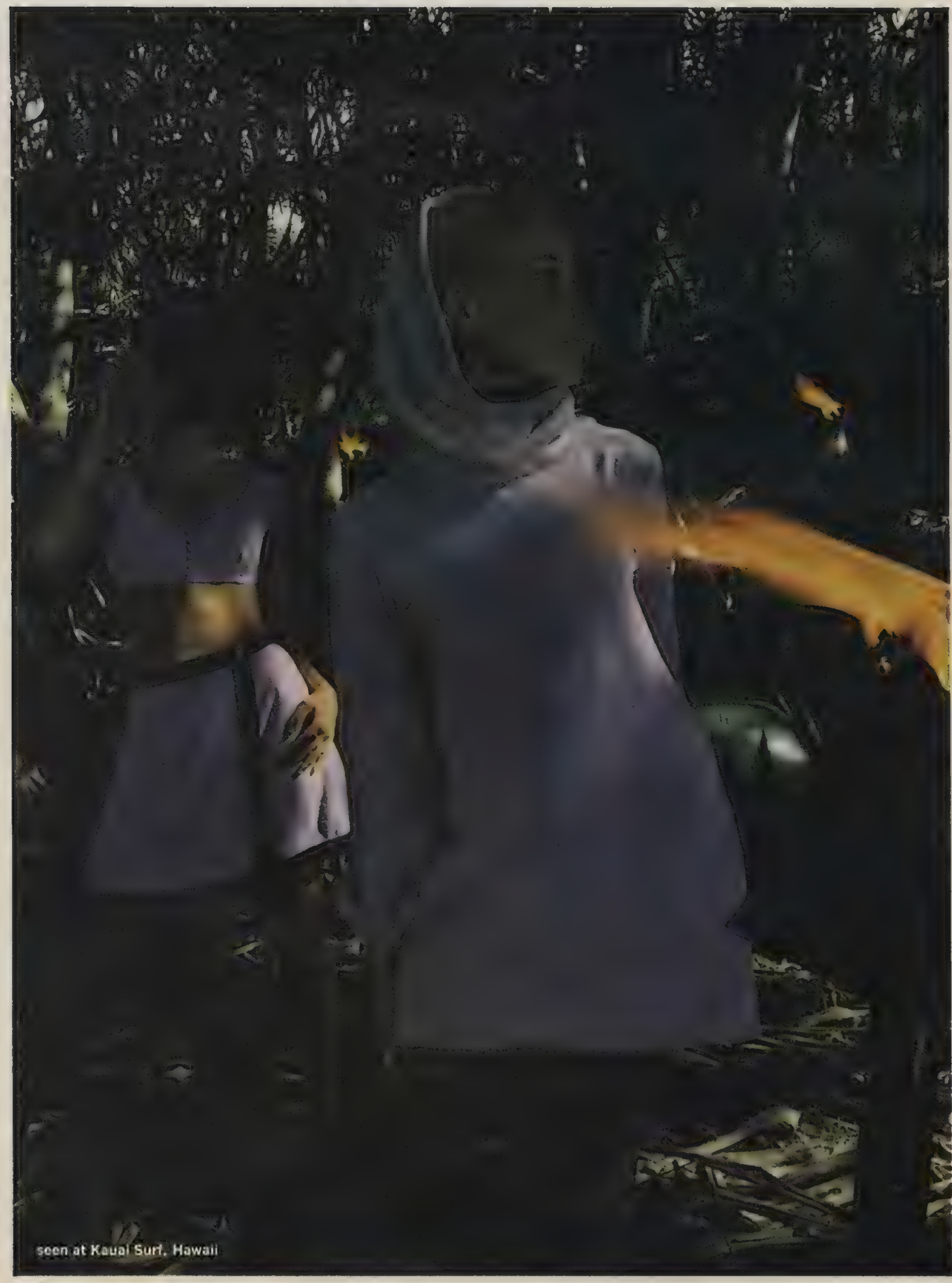
CAPRICORN. December 22—January 19. You are most respectable and dignified, conscious of your good name. This is truly your month with Venus (partners) and Mercury (agreements) in your birth sign the first three days. It starts your year with promise and potential. The initial ideas should be agreed upon by the 3rd to the 5th. You are attracting the money crowd with Venus (bankers) in Capricorn. Your plans suit their program (Mercury in Capricorn). Do not let your cautious nature fear to initiate the action now—from the 10th straight through to the 14th when the entire program should be completed. If there should be resistance, press for the answer on the 14th. This applies as well to love.

AQUARIUS. January 20—February 18. *You are a globe-trotter, always doing several things at one time. Two or three ideas are stirring in the back of your consciousness. One very important one surfaces on the 2nd, but is balked. Not until the 5th can you seem to attract those who would cooperate to promote it. The forces are behind you, but there are not enough Air signs occupied to give you Air-borne strength. In that case, experiment on the 8th and 9th with trial efforts and again on the 13th; your native casual approach will work well on these best days. Wait for responses, for to pressure would not be best when the practical signs (the Earth signs) are holding the power.*

PISCES. February 19—March 20. You are very sympathetic, always ready with an understanding word. You start the year with great force as Mars, the planet of initiative, occupies your birth sign, Pisces, giving you practical help. Venus, the partners' or associates' planet, in the sign of Capricorn brings those who will cooperate with you. Mercury there, too, endorses your efforts with signatures or agreements from reputable organizations. The first three days instruct you. After the new moon on the 7th, go into action. Move swiftly until the 14th, a perfect week to get what you want. Spend the evening of the 14th with someone who cares. Do nothing but relax on the 15th. You will enjoy the inaction.

BY MARIA ELISE CRUMMERE

Last seen wearing a Jantzen.



In 100% Cotton

They left the commonplace without a trace—a trace of regret. Now they're in an uncommon place. One in a hooded mini. The other in a wrap-around skirt with crop top. Both of 100% cotton velour—soft and serene to match the mood. About $20, $13, and $8.
Beautiful way to get lost...and found. Just wear a smile and a Jantzen.

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COMFORTABLE · CAREFREE
COTTON:
you can feel how good it looks

VOGUE'S DECORATING FINDS AND IDEAS FOR

FASHIONS IN LIVING

Decorating Horoscope 1970



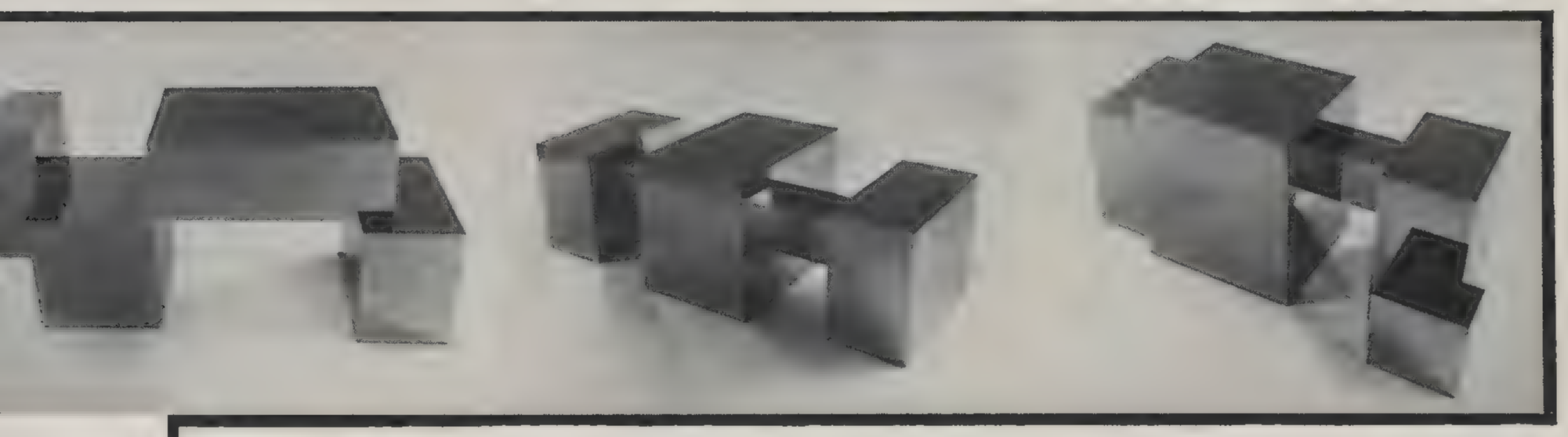
1

Young ideas take over now: Modular furniture without legs . . . sculptural shapes. Steel or plastic or both, everywhere. Decorating means to build an environment. Interiors bathed in light . . . it change colour, can project pattern. Exotic plants, many orchids in your future plans.



6

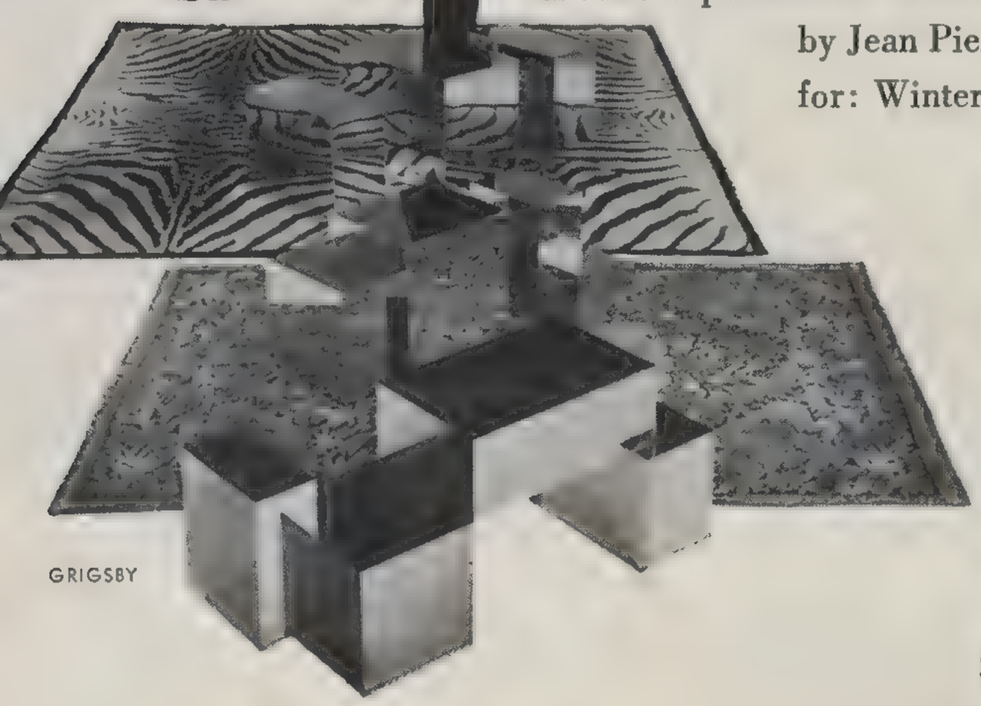
1. Viennese architect Hans Hollein leads off 1970 with an all-steel powder room as smoothly oval as its steel hatch door. Bathed in light from a plastic lattice ceiling, it becomes a sculpture of involvement. Designed for the new Richard Feigen gallery, 27 E. 79th St., N. Y. 10021. **2.** John Vesey, a master of steel, makes extraordinary furniture now in demand all over the world. His new drama: cube tables, handmade and mirror-polished. Each 200 pounds of functional sculpture enchants the eye with reflections and play of light. As his impact grows, **2a,** he inspects three of the signed limited-edition pieces. $3,600 to $4,800. At John Vesey, 969 Third Ave., N. Y. 10021. **3.** Orchids



2

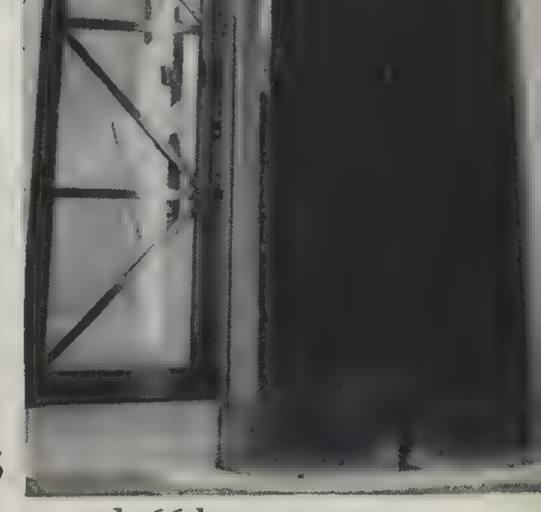


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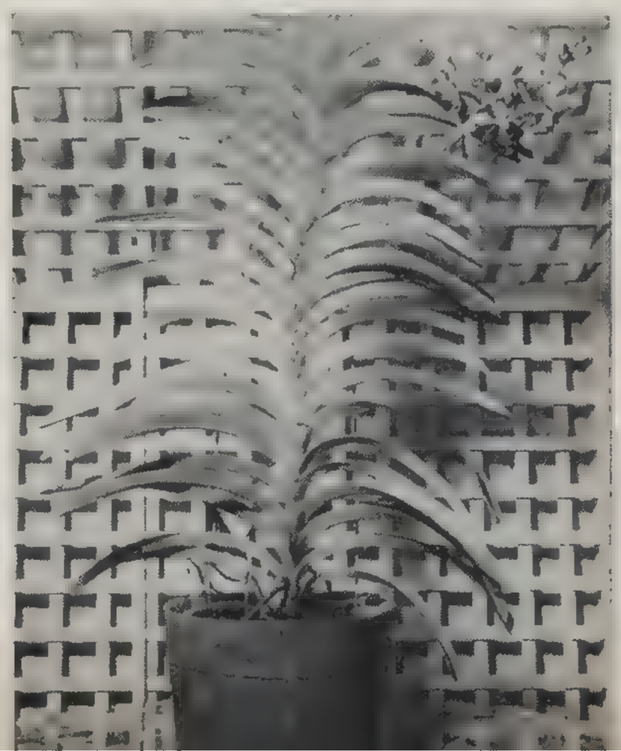


GRIGSBY

are the rarest exotics to grow on the scene. A Vanda Sandaraona plant, $100, blooms once a year. Rest it between blooms in a nursery. The Greenery will arrange, 243 E. 53rd St., N. Y. 10022. **4.** Pierre Cardin owns this new French chair and ottoman. Leather covers foam tubes slung on a steel caterpillar base. By Alain Carré. **5.** Mirror-polished steel columns, joined by a neon strip . . . Hans Hollein's 1970 "portico" for Richard Feigen's white marble art gallery. **6.** Eight light, moulded plastic armchairs play at being flower petals around a pouff-table. All are fat with jersey-covered foam upholstery, cushions. Corollas, by Jean Pierre Laporte, to be manufactured later by Thonet-France. Watch for: Winter Antiques Show, January 23-February 1, N. Y. Seventh Regiment Armory, Park Ave. and 66th St., is a date to mark. Exciting antiques, warm contemporary rooms.

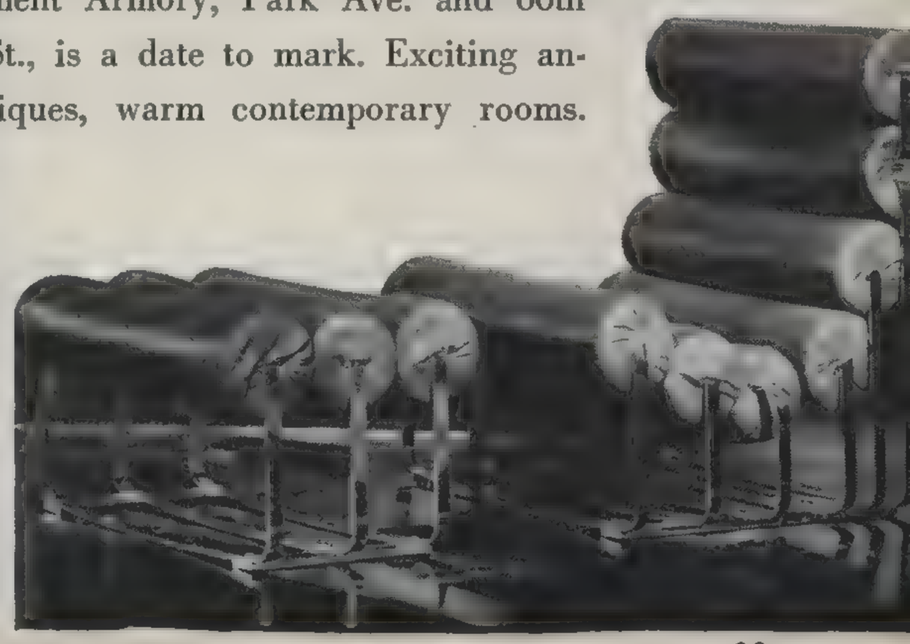


5



3

DAVID MASSEY



4



From the Getaway Collection
of Alexander Shields.

Galey & Lord

Polyester/cotton fabrics woven by Galey & Lord—a division of Burlington Industries at Burlington House, New York, N.Y. 10019.

MEN IN VOGUE

...NOTES, QUOTES, AND VOTES

What's new under the Palm Beach sun?

For that and other sunny resorts now; up north come summer, '70: ***Snake in the grass,*** 1, a new breed of prints that ape python and cobra for shirts such as the one ***Anthony Heminway*** wears. Slithery nylon tricot by Mike Weber, about $15, at Different Drummer, N. Y. ***Sun-struck stripes,*** 2, random widths of chrome yellow, russet, cobalt on white seersucker in a Haspel jacket which Tony teamed with matching trousers. Trousers, about $25; jacket about $65. At Bloomingdale's, New York City.

GELBSMAN

News for 1970: wrapped up in ***shirt-suits,*** notably the ***Palazzi prints,*** 3 and 4, that Tony Heminway wears. Black, or bitter brown, with white: the ***big no-colours,*** as in 3, geometric-print Safari suit in brown-and-white cotton twill. $210. Sheer cotton shirt, cotton drill trousers, 4, identically printed with giant chain pattern in brown and ochre on white. $120. Both, ***Carlo Palazzi*** for Jaeger, Bonwit Teller, New York, first of February.

Perfect foil for a resort's bright colour: black as ***Michel Haukinghan,*** 5, wears it: black crêpe shirt painted with white dots; white trousers. Shirt by Mike Weber, about $15, at Different Drummer, 792 Lexington Ave., New York City.

If she looks startlingly, unaccountably younger than she did six months ago,

and if her parched and papery skin has taken on the ripe resilience of a fresh peach, (and if she's a true friend)

she'll admit that the astonishing, activating, gratifyingly cumulative benefits of Acti-Vita Cream are working for her night after night.



Acti-Vita Cream by

Germaine Monteil

JANUARY 1, 1970
VOGUE'S
EYE VIEW



DRAWING BY ERTE

IT'S A NEW DECADE—
A WHOLE NEW BALL GAME!
ARE YOU READY FOR IT?

Is that knocking you hear the sound of a million marvellous opportunities coming your way? You bet it is! And will you seize every one?—explore all the mind-blowing possibilities that have rolled out of the creative optimism of the 'sixties to break like a wave on the shore of the 'seventies? . . . The decade just past has made us all heirs to a legacy of extraordinary ideas from which great leeway and change have come, and will continue to come. We have learned to look at pictures in new ways, to listen to music differently. We've seen men walk on the moon—can you see them walking on Mars? They may. Can you picture jumbo-jetting N.Y-Paris in about the time it takes to run off *Hello, Dolly!*? You will—and soon. . . . It took the 'sixties to knock old standards of beauty into a cocked hat and change the very meaning of fashion—it was just that mix of inventiveness and recklessness we needed to escape the cookie-cutter mould and see that fashion today is simply how attractively and comfortably we make ourselves heard in what Baudelaire called The Great Parade of modern life. . . . Today's triumph is the vitality and the imagination of those who live the life well; they—and never again the fashion dictators—will lead the whole roiling, moiling, magical Parade right up to the 'seventies, and pull everyone along with them to still greener fields of opportunity.

FORECAST—1970

Shawls, capes, ponchos—everything that can be wrapped, strapped, or rolled round the body is home free in every way from soft wools, tweeds, and voluptuous velvets, to furs and suède, brocade, charmeuse—all the languorously-falling things—and with lots and lots of long, dangling fringe to keep the languor lingering....An Indian blanket, a piece of sable with tails, a gloriously embroidered Spanish shawl—anything goes. Anything you can wrap up in and control with your hands—anything that makes you dream a little about yourself as you pull it around you, and place becomingly, and simply let fall—is great, great, great!

PILAR CRESPI



EMBROIDERED SPANISH SHAWLS FOR THE BEACH. TO WRAP A BIKINI. TO WRAP AND WRAP AROUND SHINY, BRONZED-UP SKIN—ONE HUNK OF SHAWL WOUND ON THE WAIST, MAKING A DIZZY LITTLE FRINGED SKIRT, THE REST PULLED UP AND AROUND THE BOSOM, AND YOU POKE IN THE LEFT-OVER LIKE THE END OF A BATH TOWEL.

Indian jodhpurs—the baggy-topped Choori-Dars that crush up softly to the leg from knee to ankle—could be the kick of the year....Imagine long legs in clean, white linen Choori-Dars flashing out under a poncho of bitter-brown antelope, fringe flicking, poison-green scarf flying, and your hair tucked away in a little rinky-dink cap of bright challis print—that is one whizz of a way for a girl to look in 1970....Mauve satin Choori-Dars at night, under a panne velvet poncho in marvellous designs of mauve and violet...black charmeuse under a black paillette shawl, plus a cap of cerise paillettes.

The fur-lined coat is back with a bang. Long, short—every length is gung-ho—what matters is only that within there's the warmth and luxury and seductiveness of fur against your skin, and the outside may be wool or heavy, heavy canvas. Newest, most exciting of all: the fur-lined coat that's all beast—all mink—double-faced—fur within, hide without. And this hide!—shining, and hand-printed in designs and colours of extraordinary intensity—reds, yellows, strange greens and purples laid on like tongues of flame. It is Prince Igor and all of Tartary—and completely sensational!

GREAT DESIGN IS ALL AROUND US—THE VARIETY OF PRINTS, AND THE INVENTIVENESS OF THEIR CREATORS, IS STUPENDOUS. TIMIDITY HAS VANISHED—COLOURS ARE STRONG, PATTERNS ARE STRONG. CUBISM REIGNS, BUT IN THE VIVID COLOURINGS OF LES FAUVES—THE BEAST IS WILD IN FASHION TODAY!

Reptiles are moving in—wriggling through the windows and crawling through the doors—real snake, fake snake. Grey lizard boots are walking in the streets. Vinyl cobra is covering walls. Little python-printed satin dresses sliding over the body, slithering down the arms in greens, reds, bright violet....Cobra-printed jumpsuits of soft mauve cotton, of greige-and-white chiffon. Python-skin pullovers in tauped-up browns and creams....Snakes are on the leg and wrapped silkily around the throat....The snake on the beach—a bikini top and tiny, tiny skirt of shiny blue-lizard patchwork.

RED BOOTS WITH MANY, MANY THINGS. RED STOCKINGS WITH MANY, MANY THINGS—PLUS GREEN SHOES, OR RED SHOES, OR RED BOOTS....BLUE PATENT BOOTS TO THE KNEE OR OVER THE KNEE—WITH BROWN LEGS AND SHORT SKIRTS....BOOTS OF COLOURED CANVAS, BROWN LEGS, SHORT SKIRTS—OR MID-CALF SKIRTS OR MID-CALF PANTS. ...GREY LIZARD BOOTS WITH A WRAPPED GREY MID-CALF SKIRT AND BEIGE BUSH JACKET.

"The Beautiful Hippies" make their own special mélange with the things they love most....**Pilar Crespi,** above, in leather and strips and pearls and sun. **Marisa Berenson,** opposite, in velvet and suède, leather and brass—plus a giant one-strap shoulder-bag of coffee-brown crocodile slung over her back, school-bag style; by La Bagagerie.

A. CATALANO

MARISA BERENSON

A car that points to the future, left....The two-seater with the slim-nosed sleek of a jet is Chevrolet's experimental Astro III, a forty-and-a-half-inches-high pie-in-the-sky that packs the thrust of a gas-turbine engine with the news of wheels laid out in a tricycle-like arrangement.

ANTHONY HORTH

FORECAST—1970

Crocheted-looking crochet in thin, thin gossamer wool. For long topcoats. For stringy little dresses, to wear with bare legs and string-colour canvas boots. For just wrapping yourself up in.



And new straight pants are mid-calf length. They can be tartan and you can add an Argyle-knit weskit to below the hip, an India-print silk scarf that falls still longer, and a Paisley shirt underneath....Vary your lengths, pile design on design—mix your patterns, textures, colours, levels—crack the mould and make new proportions for yourself.

Mid-calf skirts and dresses have a certain little something for evening—a dash, a mood, a languor—and you must have beautiful boots with them.

The bias dress will come on in a big way. It may be a tunic or a whole dress. It won't push out the bush jacket or shirtdress, it will merely mean something more languorous. And it will come in many lengths. And will just fall very, very softly against the body and along the body, and will move as the body moves.

Dingly-dangly things....Wrapped and strapped waists and dangling ends—braided belts with huge tassels, leather belts and sashes with lots of fringe....Fringe, fringe, fringe. Fringed suède gloves and boots. Long fringe falling from tiny boleros, from sleeves, from little cuffs....Knotted leather thongs, slim as shoelaces, tied around the neck, waist, wrists, wrapped up the leg like boots....Tails on fur—bouncing around, making things lively—mink with tails, cross fox with tails, sable with tails —any fur with tails.

Bandoleers of graduated large pearls—large over the shoulder, getting gradually larger as they slide down across the midriff and fall on the opposite hip.

BODY SCULPTURE IN GLEAMING METALS, JEWELLED OR PLAIN—WORN AT THE THROAT OR ANYWHERE ON THE TORSO—OVER A DRESS, OVER BARE SKIN. THIS IS A WONDERFUL WAY FOR A WOMAN TO ADORN HERSELF—AS IT HAS BEEN SINCE THE AGE OF PERICLES.

Rein in your shoulderbag—the strap should be short, no more than it takes to go around your armhole, and the bag sits tight to the body in back....As for the one-strap shoulderbag: it's very smashdashio when a good hunk of strapping is held right up against you in front and the rest just falls over your back like a schoolgirl's bookbag.

Makeup is alive at last. Spectacular makeup. Makeup with a kick to it. With a lot of yellow in it...pure yellow rubbed near the hairline, towards the eyes...a blond-toned base with sheen and transparency...eyebrows banished, bleached and curved in a golden tone, just done away with....This is a made-up-looking makeup we're talking about—totally artificial, total fantasy—and it will slip over the best-scrubbed faces which, at other times, will go back to being best-scrubbed faces...different ways for different days. But remember: a woman painting her face like a heathen idol is divine!

This is a year when everything is available and extremely good—not to a jaded eye. But to the woman with active tastes and her eye in on things, fashion for 1970 will look very very good, indeed—always with a different little teeny-weeny, gigantic slant to it. Skirt lengths will vary with your moods. And forget all the rules about one right look—indulge your imagination....We are going back to instinct. We have had the gypsy look and we are sticking with it. We have had the hippie look and we adore it. These are the rich looks now. These are the looks that make you discipline yourself: you have to weigh and play with colour, design, proportion, how much, how little to put on when, and if, and how—in fashion today, selectiveness is as valuable to you as a friend at Chase Manhattan.

Wrap up in print, right: A this-year kind of coatdress in a delicious, something-like-Paisley wool print of navy and white—very stylized leaves and flowers that you walk right into and wrap around.... Then a white hat—and white, white boots so everybody gets to see lots of smooth, pretty knee. Dress by Trigère, of Pomezia wool. Bergdorf Goodman; Nan Duskin. Stanley Korshak; Neiman-Marcus. Mr. John hat. Latinas boots. Coiffure by Suga.



FORECAST

THE 1970 FUR-LINED COAT—DOUBLE-FACED MINK: FUR WITHIN, PRINTED HIDE WITHOUT...THE OSTRICH-LINED COAT—YELLOW WITHIN, PRINT WITHOUT...DESIGN, COLOUR, AND THE EMBROIDERED BAGS OF FEZ





Mink turned inside out—most exciting news in the return of the fur-lined coat, above: within, the luxuriousness and comfort of fur next to your skin...and the hide without, a glazed, hand-printed blaze of clear, rich, sauvage colour...as fiercely beautiful as a Diaghilev dream of Tartary. By Fernando Sanchez for Revillon, in natural dark ranch mink, the hide-side hand-printed by Mme. Brossin de Méré. To order at Saks Fifth Avenue. Kislav brown suède gloves. Hanes tights. The swipe of strong yellow above the eyes, all part of the new feeling for high-key makeup, makeup with a kick to it. **Embroidered Moroccan shoulderbags,** left—bright little squares of leather in the vivid embroideries of Fez, tasselled and strung on braided cords. Oscar de La Renta copied them in silk—you can see his on page 112, buy them at Saks Fifth Avenue; Swanson's. **The feather-lined print—yellow ostrich,** far left: high-belted midi coat in a marvellous mosaic print of stone, black, green, red, with the most delicious downy lining of bright yellow ostrich—cosiest nest for a silk shirt, tunic and pants of black wool jersey. By Donald Brooks. Coat: cotton and Avril (Julian Tomchin for Chardon-Marché). Turnout at Lord & Taylor; Halle's, Cleveland; Dayton's; Swanson's; Sakowitz. El Greco mules. Coiffure: Franklyn Welsh.

PENATI

FORECAST

PRINTED AND

DOUBLE-FACED MINK—

THE NEW FUR-LINED COAT:

HIDE-SIDE OUTSIDE,

FUR WITHIN....SNAKESKIN

PATCHWORK BOOTS....

FAKE-SNAKE PANTS SUIT



Mink makes the lining and the surface of the newest fur-lined coat: the fur is against you, warm and inside; the leather hide is without, hand-printed, exciting, and barbaric. Revillon has taken the whole beast and drenched the hide in marvellous modern colouring as dauntless in its splendour as the vivid lashings of colour Prince Igor whipped about him in the presence of Tartary's great Khan. The short coat, far left, is worn with Scott Barrie pants, Charles Elkaim beads, rings by Dunn-Townsend for Lisner; the longer one, near left, reaches mid-calf and is worn with lots of beads by Charles Elkaim and K.J.L. Both are by Fernando Sanchez for Revillon, in natural dark ranch mink, the hide-side hand-printed by Mme. Brossin de Méré. **Patchwork snakeskin boots,** centre left—big snakes, little snakes, fat snakes, skinny snakes—in a whole scale of reptile patterns and colours that glint in the sun. Also by Fernando Sanchez for Revillon. These and the coats, all to order at Saks Fifth Avenue. Stockings by Maxandre. **It's not snake anything, it's real fake,** right, reptiled in brown on white cotton—this is the kind of pants suit you'll be seeing a lot of now, arms and legs swinging clear of the beige fleece mid-length jumper coat. By Originala; pants suit in Brendan fabric, coat in Anglo Fabrics wool. Bonwit Teller; Nan Duskin; I. Magnin. Estancia arm bag. Pablo and Delia wrist straps. Coiffures by Phillip Mason of Vidal Sassoon. Boots by B. F. Goodrich.



FORECAST

THE LONDON BIT—NATALIE WOOD IN HAND-SCREENED PRINTS BY ZANDRA RHODES

Natalie Wood's entry in the London bit—fresh from Real Life—is across the screen with Bob & Carol & Ted & Alice, brown-eyed dominated and more sparkling pretty than ever in yards and yards of purest fantasy—designs that summon up the delectable world of Russian fairy tales and English storybook pantomime, all of them the inspiration of Zandra Rhodes, a young London designer who makes the hand-printed fabrics as well as the clothes themselves. There are things you could wear anywhere, anytime—like the circle of chrome-yellow felt, *opposite page*, swirling with scarlet patterns: you could wear it as a coat, a robe, a dress, anything you like . . . imagine how delicious it would look billowing out behind you as you drift down some great flight of stairs. The cloud of pink and blue, *at left*, is like an enchanted figure floating across a Chagall sky—you're covered from hood to toe, but only in colour and poufs of chiffon. Zandra Rhodes clothes: Henri Bendel. Rings: Cadoro, K.J.L. Miss Wood's coiffures, by Franklyn Welsh

PATRICK LICHFIELD

FORECAST

THE LONDON BIT—BILL GIBB PLAYS PATTERN AGAINST TEXTURE AGAINST COLOUR,

CREATING WONDERFUL NEW PROPORTIONS FOR GIRLS LIKE LESLEY PATERSON

Scottish, seventeen, still a schoolgirl—and mad on dancing—Lesley Paterson is a real-life forecast to watch. And you can: the movies she's off to after classes are those she's in herself—most recently, *Anne of the Thousand Days*. Here she's heralding another terrific forecast: Bill Gibb's interplay of sweaters, linings, coats, shirts, pants, boleros, dresses, each with its perfectly worked-out cast of fabrics and colours and patterns, as you can see sketched and swatched across these pages. The turnout Lesley wears, opposite, brings together—in what seems to be the most offhand way—tartan worsted pants, cotton voile shirt, and a sleeveless sweater-dress in thick hand-knitted wool. There's a slash-sleeved little tartan coat, too (not shown); lined in the shirting, and bound in black-and-white checkerboard wool tweed. **The turnout that's completely floored Lesley,** below, is all tones of brown —voile shirt, thick-knit sleeveless pull, tartan worsted skirt and coat (not shown)—bound in checkered tweed. Charles Jourdan boots. Turnouts by Bill Gibb for Baccarat. Coiffures: Trevor of Michaeljohn, London.



FORECAST

VIOLETS AND MAUVES, AND THE INTENSE DESIGNS WE LOVE FOR SPRING



Poncho, left—or shawl or serape or any of those other crossword-puzzle names—if it's something you can wrap around you, like this glorious violet-print poncho of crushed panne velvet, it's great! Especially over deep-violet Choori-Dar pants, nothing else, so you're all legs and swooshing fringe. By Chester Weinberg; poncho hand-printed by Brossin de Méré, silk jersey pants. At Bonwit Teller; Nan Duskin; Neiman-Marcus; I. Magnin. . . . **Or wrap yourself into an Indian blanket of silk shawl,** right, streaked with colour, tasselled, triangular—and let it fall back languorously on your shoulders, all the better to see the mauvey-pink stripes in your hair. Violet silk jersey dress and shawl by Donald Brooks; shawl in foulard silk by Julian Tomchin for Chardon-Marché. At Saks Fifth Avenue; Swanson's; Sakowitz. Tinsel Trading bracelet. Herbert Levine boots. . . . **Fauve-mauve print,** far right, that seems to paint the body in clear strong colour and design. Geoffrey Beene dress, in Trevira jersey. About $185. Lord & Taylor; Rich's; Swanson's; I. Magnin. Crescendoe-Superb gloves. David Evins boots of Ginza: to order, I. Miller. Necklaces by Alexis Kirk. Coiffures by Phillip Mason of Vidal Sassoon. Hair strips by Contessa di Meano.



FORECAST

WRAP UP IN MINK WITH TAILS . . . VICUÑA . . . BROWN ERMINE FOR DAY AND EVENING . . . THE SWING OF TASSELS . . . A NEW STRIPE OF LEG



PENATI

All luxurious fur and languorous gesture, far left: a mink shawl with lots of mink tails dangling. To wrap over Choori-Dar pants. To play up with high-key makeup colour—yellow out over the eyes. Reiss & Fabrizio shawl; "Kojah," Emba natural high-furred mink. Whiting & Davis scarf. Corina bracelet. Pants: to order, Adolfo; Jasco rayon-and-silk jersey.

The surprise of brown ermine, left, so beautiful to look at, so soft to wear—it glides out wide as can be from high armholes, over tassel-swinging boots. Coat designed by Emeric Partos; made to order at Bergdorf Goodman, in dyed brown Russian ermine. Charles Elkaim beads. Hansen gloves. Cameo tights. David Evins boots, to order at I. Miller.

A perfect circle, a perfect poncho, above, in marvellous vicuña that feels like a cloud and scrunches like nothing at all when you wrap it about you. By Balmain, in Moreau wool.

Dior's dinner stockings, below, are designed to go with the flirtiest little flounce of dress in the world—this or any other. Sheer black with a shiny dress-stripe, and the sexiest things on two legs. Abraham silk dress by Dior. To order, I. Magnin.

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PENATI

FORECAST

THE REPTILE INVASION—PART OF THE GREAT DESIGN





1. The snake in the tapestry: moss-and-bois-de-rose serpentine stripes weaving in and out of zebra trails—a narrow cardigan coat extended over camel jersey pants. By Chester Weinberg; Tzaims Luksus-TSM warp-printed wool brocade. Late January, Saks Fifth Avenue; Hutzler's; Halle's, Cleveland; Sakowitz. Miyoko Yanagita scarf. Tinsel Trading wrist tassel. Neck-tassel at the Blue Bead, Greenwich. Herbert Levine boots. **2. The real snake:** python...the delicate greige-to-cream markings of python skin for a tunic and pants, belted and chained with the hand of Fatima. Bill Smith for Samuel Robert. Saks Fifth Avenue Park Avenue Room; Marie Leavell. D'Naz belt. Golo boots. Purple strips of hair—by Contessa di Meano—are added to hair in the pink of condition, thanks to Conditioning de Pantene. **3. Water snake:** rain or shine—the cotton coat python-printed to go, with fringe flying, head wrapped up tight. By Aquanala; Zepel finish (Brendan fabric). About $105. Saks Fifth Avenue; Hutzler's; Jacobson's, Michigan; Neiman-Marcus. David St. David scarf. Battani boots and fringed garters. **4. The languorous lizard:** pink lizard-print cotton in long easy lines of chemise-tunic and pants, long lines of lizardy scarf and tasselled cord. Turnout by Morton Myles for Malcolm Charles. Calderon tasselled belts. Battani sandals. Both pages: Karal Daniels rings; Ruza Creations fringed cuffs; hand-of-Fatima pendants, Sant' Angelo for Whiting & Davis; coiffures by Phillip Mason of Vidal Sassoon.

Like the embroideries of Fez, the ancient and beautiful city of northern Morocco, embroidery as delicate as filigree on caftan-inspired designs by Oscar de La Renta. **Small sashed dress,** left, like a caftan scaled down to the smallest dimensions—pink silk linen with every seam bound in sunflower braid that matches arabesque embroidery at the neck and the sunny silk purse copied from native Moroccan shoulderbags (check out page 98). Saks Fifth Avenue; Dayton's; Sakowitz. **Lean-line dress,** right, of dark-brown silk linen piped in white with filigree embroidery on the sleeves, side pockets, and tasselled shoulderbag. Bonwit Teller; Joseph Horne; Sakowitz. Cadoro ring. Richelieu white tassel. Christian Dior shiny sandals, this page.

PENATI

FORECAST

THE LURE OF FEZ—BRAID

CORDS AND EMBROIDERY

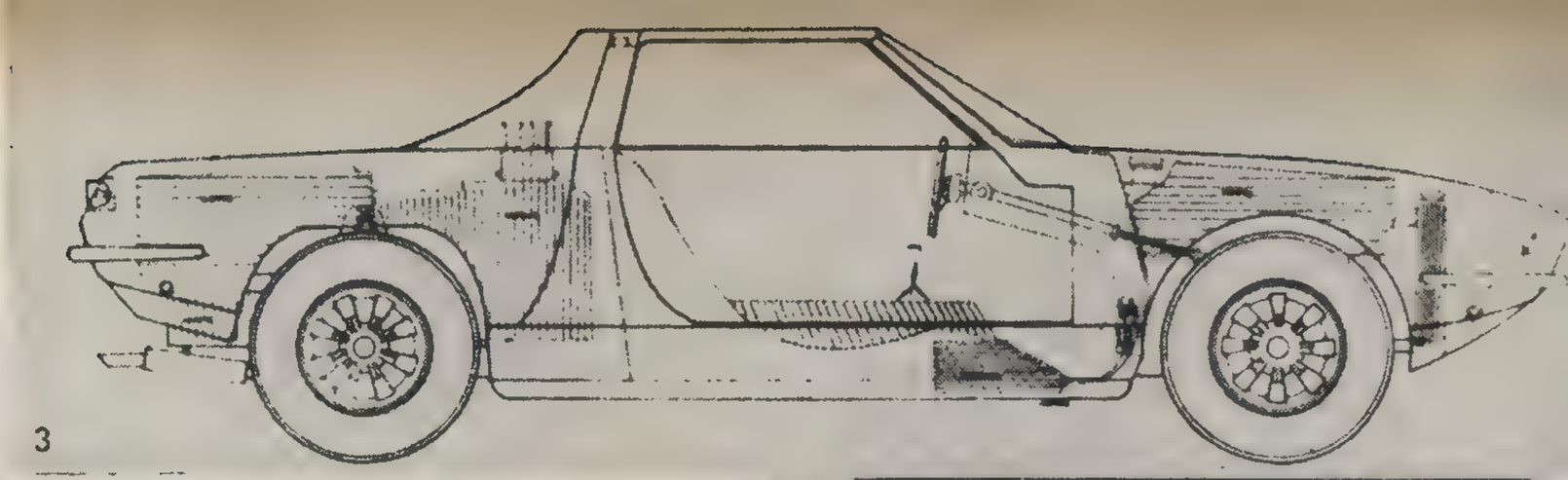




The shortest djellaba, left, slipped over pants for evening—heavy black crêpe chalked with white and strung with chains, cords, and tassels. Of Avisco acetate and rayon (Onondaga fabric). At Saks Fifth Avenue; Halle's, Cleveland; Neiman-Marcus. G. Nemiroff tasselled pendant. Charles Jourdan brogues. **The embroidered midi caftan,** right: navy wool scored high with white, sashed over a navy-and-white printed silk shirt and matching navy wool pants. Anglo Fabrics wool loomed in America. Lord & Taylor; Halle's, Cleveland; Stanley Korshak. Marvella ring. David Evins shoes, to order at I. Miller. All costumes, also at El Palacio de Hierro, Mexico City. Bags by Oscar de La Renta. Coiffures by Phillip Mason at Vidal Sassoon.



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1. The snap of black crocodile—sensational new ankle boot for pants and tights—laced through shiny grommets and set on a high thick heel. By Roger Vivier, to order at Saks Fifth Avenue.
2. Walk on the wild side: little beast-y ankle boots in leopard-print stretch gabardine zipped in back over black diamondy tights. Boots by Mancini for Givenchy. Givenchy tights.
3. Build your own sports car: The Spider Méan Sonora comes, from France, in a kit—not a small-scale model, but a real car you assemble yourself in your own garage or backyard. From Méan Motor Co. **4. Crochet is it!**—the look of webby, open things like this bare midriff dress in stringy cotton. Small cropped top and mini-jupe worn with string-colour socks to the knee. Dress: Barbara Chodos for Juniorite. Top, $10; skirt, $16. Lord & Taylor. Madonna belt. Van Raalte socks. Shoes: Albion for Nina. Coiffure: Chany for Lewis and Hopson. **5. The gypsy spins on**—flounces and poufs and whirls and swirls of printed organza in magical mystery colours—rusts, browns, and beige embroidered with golden threads and tiny specks of green mirror. Thea Porter midi. Henri Bendel. Capri necklaces. Richard Palan bracelet. K.J.L. rings. Ankle bracelets: Capri, Monet. Coiffure: Chany for Lewis and Hopson.
6. Shine-on-shine-on ankle boots—slickery black patent leather with gleamy silver discs. Black ribbed tights. By Cardin. **7. This jumpsuit has more to it**—a swingy sleeveless jacket in chamois-coloured worsted. Over a violet wool jersey shirt-top, chamois pants. Ginala. About $240. Saks Fifth Avenue. Boots: Jerry Edouard, at Henri Bendel. Coiffure: Antonio of Bergdorf Goodman. **8. Long boots, dark shiny legs, tiny dress**—this is our idea of a super way to look. Two-piece knit in blue-and-white print and boots of white leather cuffed in navy snakeskin. Dress: Barbara Chodos for Juniorite, of rayon and cotton (ESP fabric). Junior sizes. Top, $14; skirt, $8. Bloomingdale's. Bruce Rudow belt. Herbert Levine boots. Coiffure: Chany for Lewis and Hopson.





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FORECAST

LOW BOOTS, HIGH BOOTS WITH TINY DRESSES, LONG JUMPS...THE CROCHET KICK... THE CAR IN A KIT...GYPSY, GYPSY, GYPSY



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WALDECK

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FORECAST

AND THE BEAST GOES ON: IN FUR, IN SUÈDE...THE SHOE WITH A VIPER-TONGUE TOE... MARSHA HUNT RIDES HIGH WITH SUÈDE AND MINI HONDA

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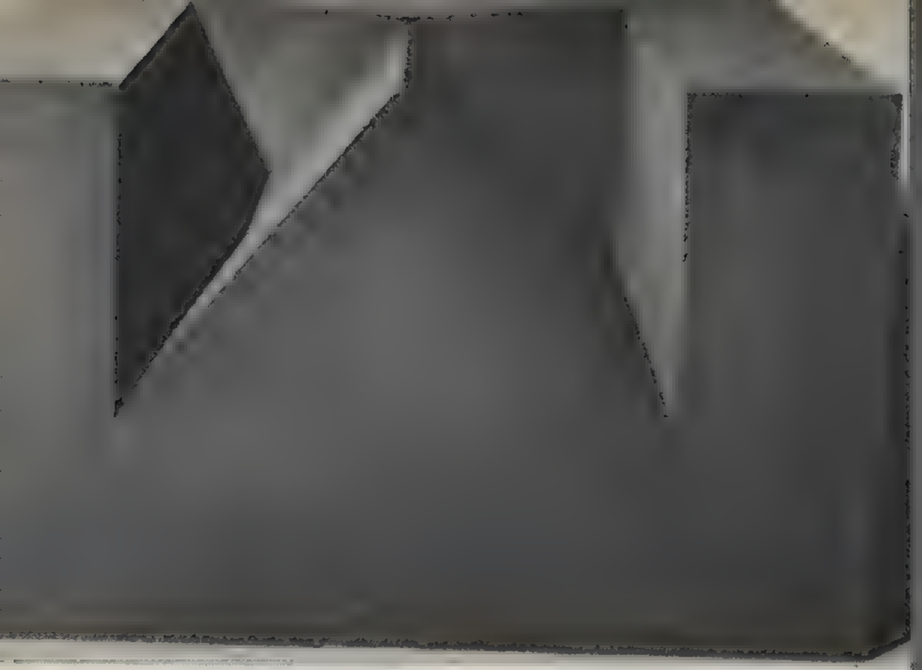




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1. In the fur front, there's a marvellous reddish cross-f vest over a grey turtleneck with cross-fox cuffs . . . a m wrapped skirt of silvery hair seal . . . plus over-the-kn boots of brown suède. Turnout, to order, by Maximili Herbert Levine boots: Bonwit Teller. Coiffure: Phillip Mas of Vidal Sassoon. **2. Marsha Hunt,** one of the kinetic you stars of *Hair,* is going into her first movie, *Welcome the Club* . . . and going places, here, in a **patchwork suè weskit** of tan-blue-green-red . . . and a Honda Monk Bike, Londoners' newest tool for snipping right throu traffic tangles. Weskit at Cordoba. **3. The flat flat point toe** on Roger Vivier's new Burgundy patent low-heel pump—as tapered as a viper's tongue. To order at S Fifth Avenue. Maxandre check-textured stockings. **4. T great maxi,** really really great in chocolatey-brown Span suède fluffed all around with Canadian fox and worn ov a beige silk shirt-tunic and brown suède pants. Turnout Halston. At Bloomingdale's; Sakowitz. Coiffure by Phi Mason of Vidal Sassoon. **5. Cerruti's fake-cat maxis** ocelot-print velvet coat and tunic, tiger-print velvet co and weskit, both over beautifully tailored black silk shi and ties, black crêpe pants. Both coats are in printed velv of cotton and viscose. Chains and black velvet shoes Cerruti. Rings by Desbruères. Both coiffures are by Cari



FORECAST 1

DINGLE-DANGLE FRINGE, KNOTTED LEATHER THONGS, FUR, SUÈDE, AND SCULPTURE TO SIT IN

1. The sculptor's chair—a free-shape structure of polyester foam by the French sculptor, César, who combines complete clarity of line with all the comfort in the world—you just sink down between the angles, let your feet dangle over. **2. The Bungalow-Bill coat**—raccoon with fringe dripping from brown suède sleeves and a tight waistband. Plus Indian fringe on black Ginza boots. Fernando Sanchez for Revillon. To order: Saks Fifth Avenue. Rings: Sant' Angelo for Whiting & Davis. Van Raalte tights. David Evins boots, to order: I. Miller. Battani fringe. Coiffure: Gilles of Bergdorf Goodman. **3. Narrow knotted leather thongs** to wrap and strap everywhere—on your wrists, across the shoulder, at the throat, or you could wear dozens of them around the waist of a tiny violet knit. Long boots of shiny red leather: François Villon. Jean-Charles Brosseau thongs. **4. Indian-girl fringe** pouring down from the shoulders of a laced bamboo suède dress. Bonnie Cashin for Philip Sills. About $185. Saks Fifth Avenue; Halle's, Cleveland; L. S. Ayres; Neiman-Marcus. Silvery tubes in hair: Liberty Shoe Ornaments. Christel of Copenhagen fringed boots. **5. Fringe above and fringe below:** black bikini top and chaps—a shiny shimmy of fringe. Oleg Cassini for Peter Pan (with bikini pants, about $25). Of Arnel. Chaps, about $20. Altman's; Frost Bros.; J. W. Robinson. Napier choker. Mr. John belt.



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FORECAST

THE LONDON BIT—JANE BIRKIN IN REPTILE PRINTS,

VIRGINIA GROSE AND THE CRAZE FOR CROCHET

1. Who could charm a snake right out of its camouflage? Jane Birkin—delicious young English actress living in Paris, whose enormous spontaneity and energy have whizzed her through six French films and a Top Twenty record, "Je t'aime...moi non plus." Jane's other love right now: shadowy reptile prints on fabrics just made to curl and glide about the body. Silk chiffon snake-print pants under a long tunic with sleeves that brush along the arm, fall almost to the ground and wrap close about her like a cape. By Jorn Langberg for Dior-London. Coiffure, Hilary of the Cadogan Club. **2. Jane, the snake dancer, in a snaky shadowy black satin skirt** and the lightest georgette shirt slipping down over it and sashed with real snakeskin. Both print and turnout designed by Jean Muir. End of January at Henri Bendel; I. Magnin. Snakeskin boots by H & M Rayne, London. Carita coiffure. **3.** More of that catching English exuberance flows from Virginia Grosé, a tall, long-haired London beauty with the longest legs. Here, she's completely caught up in the latest London bit: **the dress that's crocheted by hand**—a delicate, delicate web of claret and black and Lurex threads, worn over a sleeveless slip and fine enough to pass through a wedding ring. Designed and hand-made by Carmini...., **4.** Meanwhile, back in the U.S., **the story of a colossus and the tiny commuter.** The colossus is the New York Port Authority's new World Trade Center—a 16-acre complex which, when completed in 1973, will have twin 110-storey towers (that's 100 feet taller than the Empire State Building), provide work for 50,000 people and parking for 2,000 cars. **5.** Unless the cars happen to be something like this little charger, General Motors new 3-wheeled commuter car called 511. Beetling in and out of the WTC Plaza on all 4 cylinders at 80 mph, it might well double parking space.

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PATRICK LICHFIELD

FORECAST

WRAPS, STRAPS, TASSELS, AND FRINGE...SABLE WITH TAILS...GREAT PROPORTIONS, THE LONG LONG BOOT WITH SHORT SHORT SHORTS

ALEXIS WALDECK



1. A flash of skin between long boots and short shorts: everything else covered up; a long streak of fringe—that's the great proportion. Long black ciré cloth boots that fit and stay like stockings just beneath the shortest black panne velvet shorts. Worn with a shiny black ciré body shirt and separate black suède cuffs fringed all over the hand and dropping to the floor. Stocking boots of nylon by Beautiful Bryans. $15. At Bonwit Teller. Shorts by Patti Cappalli for Addenda. $20. At Best & Co: Shirt by Pilot, of Du Pont nylon (Blue Ridge-Winkler fabric). About $18. At Altman's. Cuffs by Bruce Rudow. Black leather belt with silvery grommets by Elegant. At Henri Bendel. Coiffure, Chany for Lewis and Hopson. **2. More of the long leggy look—English pantomine boots** of black crinkle vinyl with jewelled gold-corded belts for garters and a tiny black skirt. Boots by MRM. $10. Silver-ringed black patent brogues by Rinaldi. $32. Both at Bonwit Teller. Belts from Mr. John. **3. The most fabulous cloak in all the world**—a great cape of sable swathed and swung about the body tossing a fringe of sable tails as it goes. The undercover-up here: black Choori-Dars. Cape by Fernando Sanchez for Revillon, of tip-dyed Russian sable; to order at Saks Fifth Avenue. Choori-Dars to order at Adolfo. Coiffure, Phillip Mason of Vidal Sassoon. **4. A long black dress cut as simply and seductively as a bathing suit,** with straps wrapped across the shoulder blades, tied under the bosom in front, and streamered to the knees with great tassel ends. By Giorgio di Sant' Angelo for Dalton, of Trevira jersey. About $85. February 1, at Bonwit Teller S'fari Room. Chrome bracelets by Thomas Robbins. Coiffure, Franklyn Welsh.



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PENATI

FORECAST

THE REPTILE INVASION: SNAKESKIN AND FAKESKIN ALL THROUGH FASHION, ALL AROUND THE HOUSE

1. Cobra-print jumpsuit of flighty floaty silk chiffon in taupey beiges—sleeveless under a tunic with a flyaway scarf at the neck. By Adele Simpson; Onondaga fabric. At Bonwit Teller; Burdine's; Joseph Magnin. Belts: Stanley Postek for Nautique Arts. Finger tassels, Tinsel Trading. **2. Undulating furniture**—chair and hassock in serpentine curves of polyurethane and metal tubing. Drexel Furniture. **3. The revealing reptile**—jumpsuit-and-coat in one, of sheer crocodile-print silk chiffon, all brown shades, slashed right up to the thigh and tied with braided cord. By Stavropoulos; Orceyre fabric. Bonwit Teller; Neiman-Marcus. Belts: Atelier Nina, Myra Harding. Rings: K.J.L., Dunn-Townsend for Lisner. Shoes: Henri Bendel. **4. Flap-pocketed python dress** of slinky printed brown-and-grey jersey with a long languorous scarf to twine about. Rona by Patrick Porter; Ban-Lon dress of DuPont nylon (Portrait fabric). About $55. At Bonwit Teller; Gidding-Jenny; Sakowitz; I. Magnin. Black hat by Mr. John. Bruce Rudow wrist strap. Richelieu ring. Herbert Levine boots: Bonwit Teller. All coiffures: Phillip Mason of Vidal Sassoon. **5. The vrai-snake table**—lives in London at Marguerite Littman's house.

FORECAST

DO-GOOD GLOVE...THE BUSH JACKET IN EVERY LENGTH... CROCHET-LOOKING CROCHET...BACK-OVER-THE-SHOULDERBAG...MID-CALF PANTS

1. Beauty's hand-in-glove with isometrics now that Aris has perfected a ten-finger exercise—stretch-nylon gloves that massage your hands without your lifting so much as one white-gloved finger. (Check Beauty Checkout for details.) About $8. Bergdorf Goodman; Rich's; Marshall Field. **2. A bush jacket is great,** so why stop there? Why not a bush short coat? A bush midi coat? As here—all by Ginala, in creamy Stevens Warumbo wool loomed in America. Jacket (and pants, not shown), about $175. Saks Fifth Avenue. Adolfo pants; Calderon belt. Short coat, about $140. Bonwit Teller; Julius Garfinckel; Neusteters. Elegant belt; Hudson-Chadbourn tights; Jerry Edouard boots, Henri Bendel. Midi coat, about $175. Saks Fifth Avenue. Elegant belt; Mr. John hat; Hudson-Chadbourn tights. **3. All those wonderful English girls, Mrs. Peter Blond for one, are wrapped up in crochet-looking crochet**—like this long violet crochet weskit and skirt of wool and Lurex, worn with a pink chiffon shirt and muffler. By Bellville & Cie., London. Coiffure: Patricia of the Cadogan Club. **4. Hang your satchel out back** as though it were full of school-books. Crocodile bag and belt by La Bagagerie. Mic Mac tunic, Bloomingdale's. **5. Proportion, proportion, proportion,** that's the whole point here—the mid-calf pants just to the boot-top, the boots to the bottom of the calf, and a little side-buttoned tunic right to the top of the leg. By Mila Schön; double-faced black wool crêpe. To order, at Martha; I. Magnin


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INDIAN JODHPURS...

MIDI PANTS, MINI MOTORS...

THE WRAPPED SKIRT

1. The skirt that wraps is the skirt that's wanted—beige with a big patch pocket, battle jacket to match; worn with an explo-sleeved white jersey shirt. G'nala suit, of worsted loomed in America. About $145. Lord & Taylor; Neiman-Marcus; I. Magnin. Shirt by Kay Busgang for Alice Stuart, of Arnel and nylon. $12. At Bloomingdale's. Chokers by Napier, Elegant. Ruza Creations wrist strap. Roman Stripe tights. Jerry Edouard boots: Henri Bendel. **2. Getting there is twice the fun** with this teensy-teensy two-seater for flicking around town, for commuters' house-to-station lap; top speed 45 mph, 70 miles to the gallon. In the GM works now. **3. Choori-Dars:** Indian jodhpurs rumpled snugly knee-to-ankle—terrific new way for legs to look under all the great wrap-ups. These in Onondaga's black satin of acetate and Anim/8—a super new fibre that adds stretch without changing a fabric's look or feel one whit. To order at Adolfo. **4. Midi pants,** newest straight pants in sight—black-and-white herringbones here, with vest to match, checked shirt, gauntlets. Scott Barrie pants, vest; Kodel and cotton (Cone fabric). $55. At Henri Bendel. Pebble gold D[illegible] belt. Crescendoe-Superb gloves. [illegible]ng. Shoes by Christel of Copen-[illegible] Chany for Lewis and Hopson.

WALDECK

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5. Midi jumpsuit—navy ribbed wool with a long-ish zippered cardigan of same, and a red-wine sleeveless jersey top, shiny belt...silk print scarf wrapped and falling, long suède fringe falling from the wrist. By Chester Weinberg; Anglo Fabrics wool. Best & Co.; Swanson's; Sakowitz. Miyoko Yanagita scarf. Crescendoe-Superb fringed gloves. Hanes tights. Golo shoes. Coiffure: Phillip Mason of Vidal Sassoon.

6. The undereverything thing—a bit of pale-blue bouclé knit to wear under skirts and pants... absolutely smashing on its own, as here, with one good stoned-metal belt. By Van Raalte; Du Pont nylon. $13. Bloomingdale's. Sculptured jewellery by Barbara Haeger. Pappagallo slippers. Coifs, 1 and 6: Antonio of Bergdorf Goodman.

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PENATI



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FORECAST

SWINGING COATS—

THE UNLINED MIDI WITH LEATHER,

THE BIAS SHORT COAT OVER

PANTS... ALL EYES ON JAPAN...

A SNAKE ON THE LEG...

A SKETCH OF THE FUTURE...

NEW BLACK

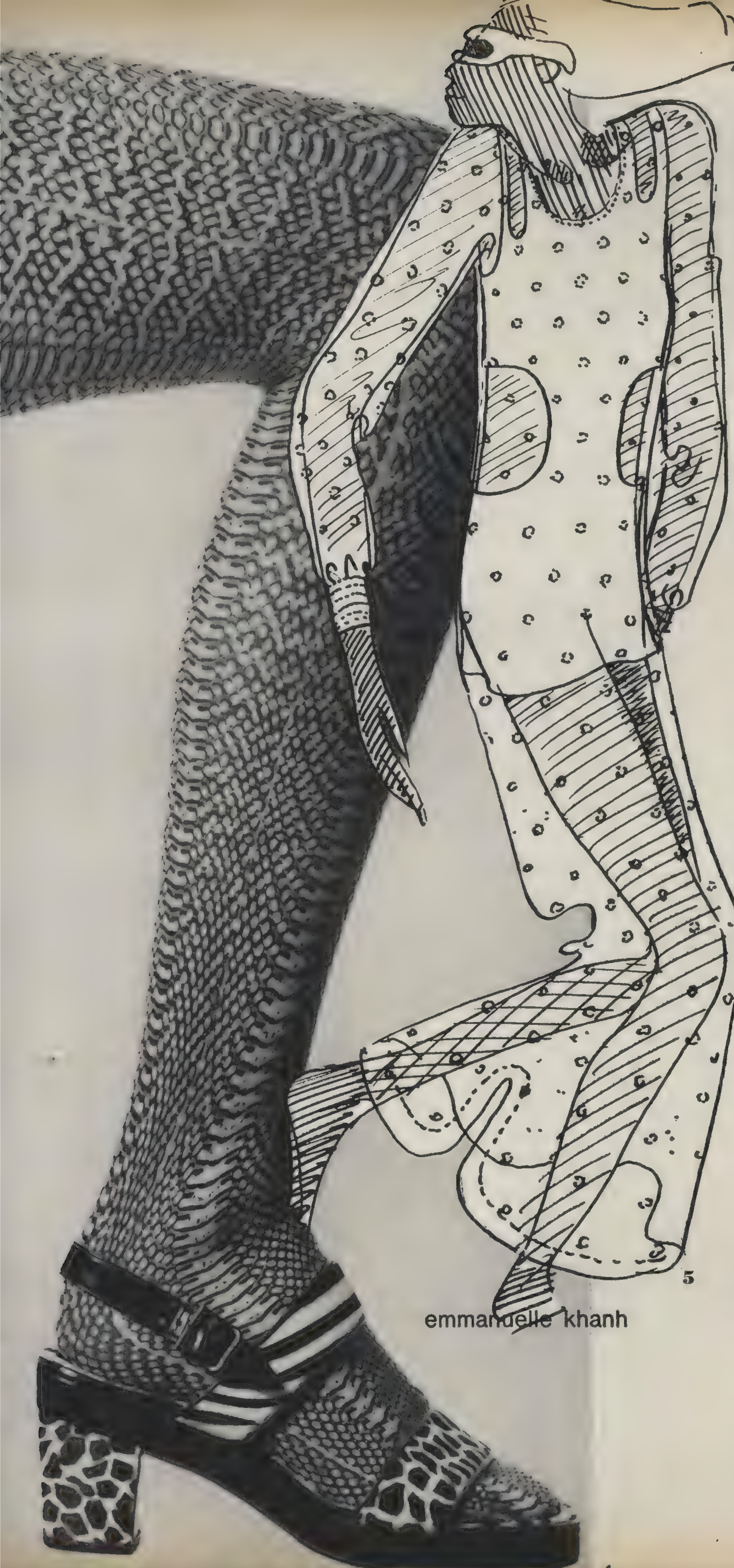
DRESS PROPORTIONS



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1. The whole world is waiting for Japan's Expo '70, the largest world's fair ever, due to open in Osaka on March 15 with more than seventy countries participating in a six-months-long exhibition dedicated to Progress and Harmony for Mankind. **2. The midi moves on**—unlined grey wool with an ample flare of skirt and slicks of black fake leather everywhere. By Calvin Klein; wool loomed in America (Stevens Worumbo fabric). About $165. Bonwit Teller; Kaufmann's; Neiman-Marcus; I. Magnin. Bag: Hunting World. Grandoe gloves. Battani boots. **3. Nothing swings like a bias coat**—this one is short, full, and rolls like a cape in double-faced oatmeal wool. Matching scarf, pants; brown boots. By Venet (Moreau wool). Carita coif. **4. A snake on the leg, big cats on the feet**—black-and-white cobra print plus printed hair calf sandals. Hudson-Chadbourn tights. $10. Bergdorf Goodman; Sakowitz. Herbert Levine sandals. About $65. Bonwit Teller. **5. Emmanuelle Khanh jumps ahead**—sketches a '70's transparent jumpsuit with lots of little holes and boggly glasses to wear with it. **6. Start with a simple black matte jersey dress** and go to town—have it in three different lengths, try all different proportions . . . it can be a short dress, the waist wrapped and strapped in beaded belts, tassels dangling, and knotted leather thongs at the wrists. And snaky legs, big-cat sandals. Dress, about $32. Belts: Bill Smith of Richelieu. Ruza Creations bracelet. Hudson-Chadbourn tights. Herbert Levine sandals. **7 . . . or it can be tiny as a tunic** and worn with long long yellow canvas boots. Dress, about $28. Thomas Robbins belts. Capri rings. Danskin tights. Battani boots. **8 . . . or it can go to the ankle.** And wrap a long printed scarf around your head, ends falling. About $50. Scarf: Miyoko Yanagita. Braided and tasselled belts, Myra Harding, Thomas Robbins. All dresses, by Maxime de La Falaise for Blousecraft. Of rayon matte jersey (Style Trend fabric). Altman's; Famous-Barr; J. W. Robinson. Coiffures, this page: Phillip Mason of Vidal Sassoon.



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FORECAST

THE SPAIN THING—

THE TAILOR'S HAND ON

LEATHER AND FUR PLUS

WONDERFUL WOOLS

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1. The zippiest leather jumpsuit is just like a mechanic's overall—dark brown with belts, patch pockets, big-time stitching everywhere, and one long quick zip up the fly front. By Ledaspain, of analine-dyed lambskin.
2. Isn't this the perfect jacket for pants?—a good longer length in double-faced pale-grey wool gabardine with a welted plastron in front, a belt in back. With matching straight pants. Elio Berhanyer. At I. Magnin.
3. This is the short navy coat that goes over everything: over its own matching gilet and pants...over a skirt, a dress, a jumper...over and over. By Pertegaz, in double-faced wool. At Marshall Field; I. Magnin; El Palacio de Hierro, Mexico City.
4. See the quick red fox jump over the soft rust suède—a bundle-of-fox coat belted in suède over a patch-pocketed suède jumpsuit, tabbed below the knee. By Mitzou. At I. Magnin.
5. Leather wrapped in fur: a great look real—or fake, as here. Stretchy black vinyl jumpsuit with suspenders on top, stirrups on the bottom. All muffled in the wildest and wrappiest shades-of-grey coat and hood; of wool, cotton, and acrylic. By Pertegaz. At I. Magnin; El Palacio de Hierro, Mexico City. All coiffures: Carita.

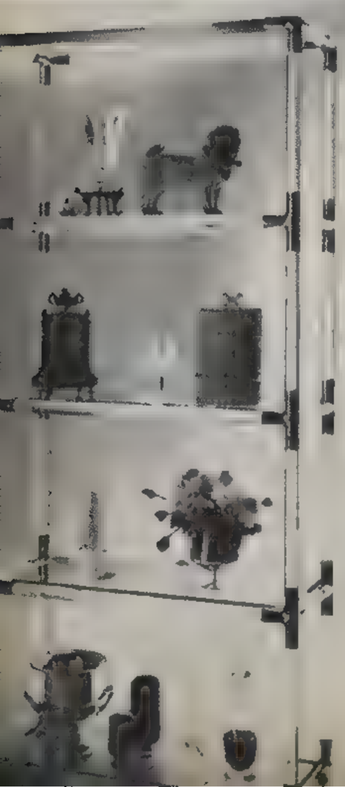
HENRY CLARKE

THE RISE AND SHINE OF SEE-THROUGHS: PLEASURES FOR THE UNSTOPPED EYE . . . AND, STOP, A NEW LOCK

Space opened to the eye, space shaped by the reflections of crystalline surfaces—glass, Plexiglas, vinyl. What counts is the light-through, sight-through surface, at once defined and unrestricted. Right: A transparent pavilion designed by Quasar Khanh, who was photographed in it with his wife, the designer Emanuelle Khanh, and their children, Atlatvic and Otello. This puffed-up, bouncy, "soft crystal" house houses puffed-up, bouncy, "soft crystal" furniture. The shimmering structure—roof, walls, door, porthole windows closed with vinyl pillows—made in Paris, can be ordered in the United States now. The house (a pool house, for one pleasant possibility) is fourteen feet, nine inches in diameter and weighs 110 pounds. Deflated, it packs in at about three cubic yards and, in France, costs around $800. Here, the sofa is $120; the round floor lamp, $30. Both at Bloomingdale's or Abraham & Straus in New York. For further information on the house write to Quasar Inflatables, 200 Lexington Avenue, New York, New York 10016.



This page, top: Full-stop, a new hard-to-beat lock with four push buttons—initialled, or plain—and five thousand or so combination possibilities. No key to lose or have stolen. In case of loss of mind, each combination is registered with the company. The lock resists prying and jimmying and looks good, too: brushed chrome with white buttons. Where to find this lock? Write Eaton Yale & Towne, 401 Theodore Fremd Avenue, Rye, New York 10508. Centre: A slightly molten diamond? No, an abstract crystal sculpture enclosing a rhodium-plated silver sphere; the whole on a black lacquer turntable to keep the patterns of gleam shifting. By Paul Schulze of the design staff of Steuben, "Composition" can be ordered from Steuben for $3,750. Below: Glass shelves, float-lines for the objects on them, floated in turn on Plexiglas rods in an étagère held together visually as well as in fact by brushed chrome angle irons. Almost seven feet high and a yard wide, it is $1,000; by Founders at Rich's.



MAURICE HOGENBOOM





GEL THE NEW CONSISTENCY OF BEAUTY

Ring out, wild gels . . . with the news of makeup in a marvellous form that looks better, lasts longer, goes on more easily, does more. Another fascination: that ringing isn't mere whimsey. Some gels give off a resonance when the jar is tapped—the same feeling as putting your hand on a bell while the sound dies away. The gel reaction, chemical; the vibrations, surely sympathetic.

Our prediction about the future of gel? Swell. This prediction, based on some eminent opinions. From a top dermatologist, "I think the gel stains are the future of cosmetics. One great advantage—they can succeed in producing the look of a healthy suntan without sun. And we know excessive sunning is a damager." From an equally top chemist, in the lab of a cosmetic house, "There's a new world, technologically speaking, in the development of gels. There will be specific advantages of speed, application, faster penetration."

Getting back to eminent *us*, the thought of gels in our makeup-life brings up some new questions. What will they do for us? Will they suddenly appear in great quivering masses—in, perhaps, six delicious flavours? Answer to that last: no—remember that gels have been around awhile as various other beauty products, notably hair and bath things, so we're fairly familiar with their clear, shiny little faces when we open a jar or tube. But new makeups in gel form have many appeals beyond their eat-with-a-spoon appearance, and will do for us quite a lot. In the production of a gel, all the ingredients are broken down into the most minute particles, then suspended in a gel base. Everything is made to cling to everything else, and the best part is that it all clings to skin, too. Gel makeups snuggle onto the skin, and behave as though they were a natural part of it. They, very generously, give us all the credit. We get a kind of beauty that looks born that way.

GREAT NEW PURITY—THE INNOCENT RENAISSANCE FACE, OPPOSITE. A LOOK THAT FEATURES FEATURES, WITH EYES THE STARS. BROWS BLEACHED. LASHES NATURAL. HAIR CLOSE, ROUNDING THE HEAD. AN EFFECT OF DELICACY, LIKE FACES IN 15TH-CENTURY PAINTINGS. . . . ARTIST FOR THIS FACE, PABLO, WHO RUBS AND POLISHES IT WITH LUMINOUS ESSENCES—ILLUSION FOUNDATION IN SEVERAL SHADES OF PALE. FOR THE CHEEKS, A BLUSHING GEL. FOR THE EYES, A SMOKY SHADOW LIGHTED WITH YELLOW. ALL MAKEUP BY ELIZABETH ARDEN. MEDIAEVAL NECK-SCULPTURE, HAMMERED AND GOLDEN, BY CLAUDE LALANNE.

PENN



FRANCO RUBARTELLI

Gels are easy to apply, quick and un-fussy about how they're used, adaptable to teamwork with other makeups—can be used over or under—without clashing or caking. Gels show a nice sense of compassion: for skin that begs for help, gel makeup can be used over an opaque makeup to naturalize it. Skin tints in gel form give a better glow to a sallow face, and could easily spread this glow all over the body—a dazzling beginning, for instance, if one of your costumes this year should consist of a brilliant trickle of silk cords, as shown above on Veruschka, and designed by her sister, Catharina von Lehndorff.

Gels can bring oil to the skin without the problem of grease. Because of their lightness, gels seem to improve the texture of skin; because of their skin-affinity, they are a splendid way to acquire moisture. Gels add a finish that reflects light on the skin. They're a new way to contour the face, to wake up the eyes.
As one makeup artist says, "There is something voluptuous about gels, something free about the feel of them. I love working with gels—you can get a natural-health look just the way you want it, with translucency and wonderful colour."

Clearly full of benefits, gel makeups are coming in thick and fast—and thin. In jars, sticks, bottles, tubes, in consistencies from liquid to almost solid. Coming in from nearly all the makers of cosmetics, —read how, whence, and in what shapes, on page 177.



BEAUTY *bulletin*

HIGH-KEY LOOKS—FLINGS OF PAGANISM FOR THE FACE, HAIR, EYES

Fascinating dichotomy in beauty now: a face that's the purest (preceding page), or a glorious alternative—the all-out spree of makeup that exaggerates, has an amusing fling with unreality. For a mood of the same name. . . .

A face flecked with gold, far left, little star-showers of gold leaf like confetti over the forehead, cheeks, chin. To catch the light, to enchant, to keep the glitter going with gypsy-gold on chiffon—a dress with tied neck, a scarf over the fullness of gypsy hair. Dress by Dior, of silk Lurex (Bianchini fabric). To order: I. Magnin. Carita coif. Tiger-striped hair, left—long and tawny, rippling into a marvellous fantasy with other jungle effects. Hair here, mostly a wig; the stripes of blond to black painted on with a brush—by Alexandre with, perhaps, a primitive princess in mind. Necklace by Luciana of Rome. Cosmetic lenses, right, for the intensified eye—a most dramatic way to change a look, to retouch a meaningful gaze. Dark eyes can suddenly be an improbable blue; pale eyes could turn limpidly lavender, jade green, or snappy Latin-black. Possibilities, out of sight; a wardrobe of eyes, easily in sight—with, of course, the blessing of one's eye specialist who must make and fit the lenses. The eyes, the look, here—an extraordinary inspiration from Fellini's orgyful movie, *Satyricon*—worn by Donyale Luna, a priestess in the movie who frames her untrue-blue eyes in gold flecks, adds a fling of beads—a '70-ism to twist with everything. Headdress: Silvano Malta for Linea Capri.

FOUR FAMOUS DOCTORS TALK ABOUT THE health AND beauty OF THE new young body THE new bosom

Exposed to fresh air and sunlight—a young girl's body, slender, clean-lined, with a long, smooth sweep of midriff, a high, small, firm bosom. Firm enough to ride or dance or swim without restraint, pretty enough to be seen proudly uncovered...or seen through the thinnest wisp of transparent top. This is the new architecture of young bodies, formed and shaped by improved diet, a new love for exercise, sun, air, for naturalness in all things... the body of the 'seventies, of now.

In Europe—where a cult of the body existed long before the bare-breasted beauties were painted on the walls of the Palace of Knossos—underwear is dropping like autumn leaves. "NO ONE in Paris, London, or Geneva," reports one correspondent, "wears a bra.... The ultimate freedom in fashion is the fabric freedom: the softness of silks, the slink of jersey worn over bare skin." In Europe and America, what hasn't dropped is apt to be a few springy stretches of light tricot, or the cobweb cling of a body stocking. All this is possible—and alluring—because the bodies underneath are firmer, rounder, better-muscled....A recent survey of American women in their twenties, made for the U.S. Department of Agriculture by two anthropometrists at Boston University, showed that young women now are an inch taller than a similar group studied in 1939, and measure an inch less around waist and hips. The average bosom measurement was unchanged, at 34—though it appears larger in contrast to the slimmer measurements elsewhere.

For more facts about the New Body, we consulted four distinguished medical men: two obstetrician-gynaecologists—each, the top man in his field at a famous New York hospital; a surgeon, at one of the two hospitals, with a special interest in breast surgery; and a general practitioner who is responsible for the health of all members of a leading New York ballet company. Of each, we asked the same question: Are young women's bodies different now?..."Of course," said one of the obstetrician-gynaecologists, matter-of-factly. "You see it here in the hospital—they have their babies and go home on the fifth day. They're in much better physical shape than their mothers were. They're more active, they take more exercise—tennis, riding, skiing. There's improved appetite, better metabolism. Their muscles are trained to carry the back straight....How many women even knew how to swim in the 1920s?"

Then, he feels, "Exposure to sun is healthy—there's increased production of Vitamin D, improved vascularization—blood supply, circulation. And general nutrition is better—though some young women diet excessively." (He added, "Your magazine keeps women five to ten pounds less than God intended them to be.")...What is the effect of all this on the breast? Obviously beneficial, is the consensus. Exercise stimulates every organ, increases blood flow to all parts of the body; this perhaps helps to firm and tone the breast. The breast itself is a fatty organ, but it's sustained to some extent by the underlying musculature. "By developing the pectoral muscles, you can make it stand up more," said the surgeon.

The *shape* of the breasts is determined by heredity. "There is no standard breast," said one of the doctors; another said, "The variety of shapes is incredible."...But the size and firmness depend on the levels of ovarian hormones in the blood, and the relationship between these hormones and the distribution of fat in the body. A general weight gain will usually have the effect of enlarging the breast, whatever the hormone level; it may even compensate for a hormone decrease, such as the one that occurs at menopause. Raising the hormone level—particularly of estrogen—may result in a larger breast, though the response of tissue varies from one person to another.

This, of course, brings us squarely to the Pill—with which at least two of our medical experts are in daily confrontation. They prescribe it to, or withdraw it from, hundreds of patients; they watch its effects; they lecture about it to students....Said one of them: "Women vary in breast response to the pill. Some react right away—the breast becomes fuller, and it may even ache a little. Others have no response. A very small percentage responds by a growth pattern—a neoplasm (new growth) of some kind. The minute you withdraw the pill, these irregularities disappear. You have to switch to something else."...For these women, of course, the pill is contra-indicated. But for most women, the same doctor feels that the pill, if given under careful supervision, is the answer...."In our civilization—where you have good medical care—the pill is best."

Continuing efforts are being made to develop a birth control pill that will do the job—within the "acceptable failure rate" of 1 in 100—without uncomfortable or alarming side effects. Specifically, since estrogen is suspected of being the chief troublemaker, a pill that can work with less estrogen—

(Continued on page 184)

BEAUTY

bulletin



Riding free in the sun and air—a young beauty with the new young body of the 1970s: The midriff long, smooth, the breasts high, small, and firm.

PHOTOGRAPHED BY MARY RUSSELL

DRUGS, PARENTS, "Parents are

BY ALLENE TALMEY

"I was first messing with the stuff when I was about thirteen. I'd get a joint from an older kid during recess. I had $1.25 for lunch and with that I bought one reefer for a dollar and spent the rest on an ice-cream cone and some cookies. My eldest brother was on heroin. Later I took that. I couldn't talk to my father and mother. They just yelled at me. I guess my mother was hurting. Then I got off it with psychiatric treatment after I'd been arrested a couple of times."

He was seventeen, a graduate of a New York public high school, good looking, candid, and clean. No more dope. If he had been able to talk to his parents, he probably would *not* have learned about the physical and psychological effects of various drugs. He would *not* have learned what every parent of adolescents should know: Under Federal law, having, giving, or selling marijuana is a felony.

The Federal penalty for possession is two to ten years imprisonment for the first offense, five to twenty years for the second offense, and ten to forty years for further offenses. Fines of up to $20,000 for the first or subsequent offenses may be imposed. State laws also control the illicit use of these drugs. For transfer or sale of the drug, the first offense may bring a five- to twenty-year sentence and a fine of up to $20,000; two or more offenses, ten to forty years in prison. If a person over eighteen sells to a minor under eighteen years of age, he is subject to a fine of up to $20,000 and/or ten to forty years in prison for the first offense, with no suspension of sentence, probation, or parole.

State laws also control the illicit use of drugs. Students may find their education interrupted and their future altered by a police record. A Federal judge said to me: "Parents must tell their adolescents the legal penalties for having or giving or selling illegal marijuana and hashish, of ignoring the penalties for having, giving, or selling narcotics. Parents must push for more sensible marijuana laws, keeping this hallucinogen illegal but reducing the penalties. Drug abuse is not just a city problem. The pushers have moved to the suburbs, too. The drug environment is national."

Donald Barr, Headmaster, Dalton School, New York City is a hard-headed educator, a former dean at Columbia University, and the father of four—the oldest twenty-two, the youngest sixteen. "In this school the problem has peaked. I have a distinct feeling that, worrisome as even one case can be, the adolescents here are no longer as vocal about drugs. They no longer mouth about 'inner space,' and 'their constitutional right to commit gradual suicide.' The adolescents I see are restless and have a new kick: academic acceleration. They want to graduate fast and get into college; get out of childhood and into maturity. We have had to deal with marijuana, amphetamines, acid, but not heroin. The amphetamines are a real problem.

"What can parents do? Be authoritarian. Don't wait for moral authority until the adolescent is fifteen. When children see sensible parents with moral strength, the kids learn self-determination. If the parents kowtow to kids, the result is weak children. In really permissive households there is no place for kids. Kids must learn from parents to say 'no.' Parents should be confident and consistent in their moral prescriptions: 'This is wrong, this is right.' No argument. Parents should not imply for a moment that the parents do *not* know. Although the kids may argue, they do not really want to win. *They want to know their limits.*

"Sophisticated parents set a model for their kids. If hedonistic parents ape adolescents, they will bring up contemptuous adolescents. If parents use marijuana, they show no standards of decorum. It is destructive and wastes the children. The father is crucial. He is not an income-bearing animal. He should be admired for the *way* the money is earned; he should be seen at work. The dignity of the father is important—he must be a hero.

"The school must take a firm line. (Private schools are a privilege; public schools are a right.) Marijuana smoking is contagious. A vulnerable kid can be seduced into taking pot, although there are many kids who can't be induced. The school should respond by separating the contagious ones from the other students in the school. (Originally the older kids were giving the stuff out, not selling it. Now they sell it.)

"If selling, sharing, or possessing, expel immediately. If a kid in the seventh or eighth grade smokes pot, there may be a disciplining problem, and the kid should be put on probation. If adolescents smoke pot or take other drugs on or off the school grounds, they should be expelled. If they are only using drugs away from school, this school insists upon the kids' getting psychotherapy.

"Due process is not involved. The school authorities must keep up the standards by reasserting executive authority. No child or adolescent should have disciplinary authority over other children. The adolescent must understand moral responsibility versus peer popularity. And that is often a painful process."

A well-known psychiatrist who works with adolescent patients in St. Louis, Missouri, said: "The parent-child relationship has a great effect on whether an adolescent will use drugs—marijuana, hashish, LSD, amphetamines, barbiturates, cocaine, or heroin. One never sees a seriously ill psychiatric patient who is the product of a couple who love each other and love their child or children. Such parents neither neglect nor smother their children. Adolescents who are deeply involved in drug use are less able to cope with this troubled and troublesome world. They only feel good when stoned. Parents must try to bring up children with strong

& ADOLESCENTS
not friends, they are parents"

personalities who are able to find pleasure and happiness in life. Children need love and limits for their security. The obvious principles of child guidance help to produce healthy adolescents with strong, good characters who do not need drugs to relieve feelings of depression or anxiety.

"The parents must make up their minds whether to smoke marijuana. If they decide not to smoke pot, they should explain their position to their adolescents. Parents must be able to discuss with kids their position on a rational basis, keeping emotions under control. If the father blows his top, the kids say 'Daddy is in a temper again.' Parents have to stick to their position. The parent must be able to say: 'Believe me.' The parent should try to solve the underlying problems besetting the adolescent. Then the adolescent is more capable of resisting temptation as he listens to the sensible point that drugs are bad for his well-being.

"Adolescence is a time when boys and girls should be learning pleasurable experiences and learning to cope with unpleasant feelings. Kids can't learn if all problems are ducked chemically. Not every adolescent—nor every adult—understands the phenomenon of the recurrent LSD trip without taking more LSD. The delusions return again and again. The danger, of course, is that not all acid takers come back from their trips. They are still insane. LSD was first utilized because it produced a temporary insanity in normal persons and it was thought that LSD would be a good tool for studying a short, chemically induced schizophrenia. The studies, however, did not produce any world-shaking discoveries about schizophrenia. They did introduce the problem of acid-taking."

Dr. Judianne Densen-Gerber is executive director of Odyssey Houses in New York City and Newark, New Jersey, for all drug addicts, and of the New York Adolescent Treatment Center for children under eighteen who take heroin. (The youngest ever seen was nine.) A lawyer and a psychiatrist, Dr. Densen-Gerber is strong-minded, blond, the pretty mother of three children, ranging from a daughter of ten-and-a-half to two sons, one six-and-a-half and the other four years old.

Dr. Densen-Gerber: "There is a marked change now in values. Parents and children do not always have the same values. Parents have to develop communication with their children—not just ordering values but transmitting values. Parents play all kinds of secret games against their children and do not admit it. In fact, parents must stop those games. They must make fair decisions and then enforce them. A parent is not a friend but a parent. The parents must have a responsible concern for the children, must post limits. If parents feel threatened by the children, then the parent-child relationship suffers. There should be a new dialogue—not between equals, but between parents and adolescents moving in a common direction. I think that parents work too hard for love when they should be working for respect; then love comes. Parents push pills. They want a pill to deal with problems. Pills do not solve problems: Someone should tell the children.

"If an adolescent is an addict, the parents must face up to the adolescent's addiction. The problem of adolescent addiction is now of epidemic proportions. Parents must not support their child's addiction. Give the adolescents a choice: 'I will support your therapy but you must get clean or get out.' The parents must be adamant. If the adolescent is on heroin, the life style changes drastically, but there is an intact human being. If the adolescent is on LSD, amphetamines, or barbiturates, or a combination of amphetamines and barbiturates, the end result is a damaged human being, often a permanently crippled personality.

"A successful forty-year-old executive smoking marijuana, if it were legal, is vastly different from a thirteen-year-old smoking pot. For the older man it may be a way to relax. Giving pot to adolescents helps them to distort reality, confuses. It may also be toxic. Teenagers need a stable environment, for adolescence is a *threatening* period. Marijuana, on the whole, is not a medical problem so much as a social one. Smoking pot on the sly breeds contempt for the law. (We should re-evaluate the marijuana laws as they have no reality base.) One should *not* break the law.

"For adolescents—as well as for older drug-takers—the amphetamines (Benzedrine, Dexedrine, Methedrine and other stimulants of this order) are completely distorting and may lead to psychosis. I have known of kids shooting amphetamine twenty-seven times a day. These kids are disoriented. They have their own language: warlocks, covens, witches. Communication with their parents, their teachers, even their doctors is closed.

"The ones who take the barbiturates (perhaps eighteen grams a day) are agitated, full of rage and aggression. These adolescents feel inadequate and build up their image with pills or by shooting barbiturates. What they can not cope with, in addition, is the enormous depression they get when coming off such a high. There are more Doriden (a non-barbiturate sleeping pill) deaths all the time by users who sometimes take as many as forty pills a day.

"The adolescents who take such hypnotics as Doriden or barbiturates often end up in convulsions. The takers of LSD may never come back from one dose. I could show you a photograph of a seventeen-year-old who took acid (LSD) and is now a paraplegic: He thought he was invincible and jumped off a bridge. In New York City now there are some twenty-five thousand adolescents under eighteen taking heroin and close to a hundred thousand experimenting with drugs. Parents must face up to a drug-saturated environment. They must work with other parents. They must get their afflicted children to doctors or to clinics."

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The feeling of relief at storing away the 'sixties and of jouncing into the 'seventies. . . . The word "sexism," all purpose, handy as a quarter. . . . Spiro T. Agnew, household name. . . . The clangor of the Viet Nam war. . . . The fight over the Tax Reform bill in the Senate.

PEOPLE ARE TALKING ABOUT . . . The spectacular New York Knicks whose basketball stars, Willis Reed, Bill Bradley, and Walt Frazier have their fans on a good trip. . . . *Harvard* by E. J. Kahn, Jr., who has written a startling, easy book full of bounce about students, University history, John Kenneth Galbraith, deans, professors, and graffiti: On a wall an anonymous Harvard student wrote, "My mother made me a homosexual," to which another student added, "If I gave her the wool, would she make me one, too?"

PEOPLE ARE TALKING ABOUT . . . The opulent resonance of Barbra Streisand in the new movie *Hello, Dolly!* . . . The two eighteenth-century rooms, especially the white-and-gold controlled fantasy of the room from the Hôtel de Varengeville, given to The Metropolitan Museum of Art in New York by Mr. and Mrs. Charles Wrightsman, who have lent to the room an extraordinary desk of red-and-gold japanning on oak, made by Joubert for Louis XV who used it constantly. . . . The fury over the Supreme Court decision, settling the school desegregation issue by ordering obedience immediately. . . . The television news and comment (dry and droll) by Frank Mankiewicz and Tom Braden, at 11 P.M. on Washington's WTOP-TV, watched by Washington's brainy ones. . . . *The Gang That Couldn't Shoot Straight,* a short, marvellously grotesque novel on gangsters in Brooklyn who are tough, murderous, stupid, and penny-ante rich, by Jimmy Breslin, a fat handsome writer who seems four-fisted but is funny, inventive—those extra fists—and full of a wild Irish spirit.

PEOPLE ARE TALKING ABOUT . . . The joyous, exuberant, shimmering album *A Rainbow in Curved Air* by Terry Riley whose music is produced by separating the sounds made by an electric organ, a dumbec, an electric harpsichord, a tambourine, and a rocksichord until they have the quality of a calliope and then mirroring them on two tape recorders.

PEOPLE ARE TALKING ABOUT . . . The crack: The S.D.S. is on L.S.D. with platformate. . . . The silent, pointless comedy of *Crackers,* a photographic story book put together by Ed Rusch to a tale by Mason Williams in which a giant bedside salad is tossed, a pretty girl doused in salad dressing, all to whet the hero's appetite for saltines if he is not sated by photographs of Larry Bell, the painter; Rudi Gernreich, the clothes designer; and Tommy Smothers as a chauffeur. . . . The persisting morose song "Is That All There Is?" saved from mawk by Peggy Lee's wised voice.

PEOPLE ARE TALKING ABOUT . . . The underground pleasure in sticking Woolworth decals on attaché cases to disguise their Establishment look. . . . The impatient candour of *The Memoirs of Hector Berlioz,* superbly translated and organized by David Cairns; Berlioz' mind, emotional, grand, shot with ironic humour, comes through, particularly in his shadowboxing with Wagner whose future father-in-law, Liszt, plays the rôle of manager to Berlioz.

PEOPLE ARE TALKING ABOUT . . . The knot heads with their aging faces talking the same nonsense on their routes as they travel from the television programs of Carson, Griffin, and even Frost, promoting their latest movie or whatever. . . . *The Divided Self* by R. D. Laing, a British psychiatrist, who brilliantly explains the way people go mad, especially schizophrenics who develop a "false" self in order to cope; in a footnote, Dr. Laing tells of a patient attached to a lie detector "who was asked if he was Napoleon. He replied, 'No.' The lie detector recorded that he was lying."

NEIL SIMON, PRESIDENT OF THE NEIL SIMON THEATRE

Neil Simon, the Aristotle Onassis of playwrights, has a wicked, money-making mind, a formidable habit of writing hit comedies. He mainlines fun. At the moment he has three comedies on Broadway: *Last of the Red Hot Lovers,* which has just opened, *Plaza Suite,* and *Promises, Promises.* In the wings: his new movie, *The Out-of-Towners,* ready to rush in sometime in May. Simon, who is getting bald, has brown eyes, one of them off-centre, and a wry spasmodic way of speaking. He laughs at his own jokes and he writes to please himself, for he has found that he is a profitable audience. He probably laughed loudest at his earlier works, *The Odd Couple* and *Barefoot in the Park.* To him, only the opening-night curtain ends his rewriting, for he goes into production with a funny but skeletal play and then puts its pounds on during rehearsals and try-outs. Simon prefers not to work with comedians but to have actors playing against the comic grain. "What's left out is what gets the laughs," he said, an understanding that came hard to him when he wrote television gags for Sid Caesar and Garry Moore. A quick and casual realist, Simon tries for the truth, then pushes it quite far but never into cruelty or the ridiculous. He *is* the Neil Simon Theatre.

PENN



PENN

A 10-YEAR GAMBLE ON WINNING STRENGTH: BETS



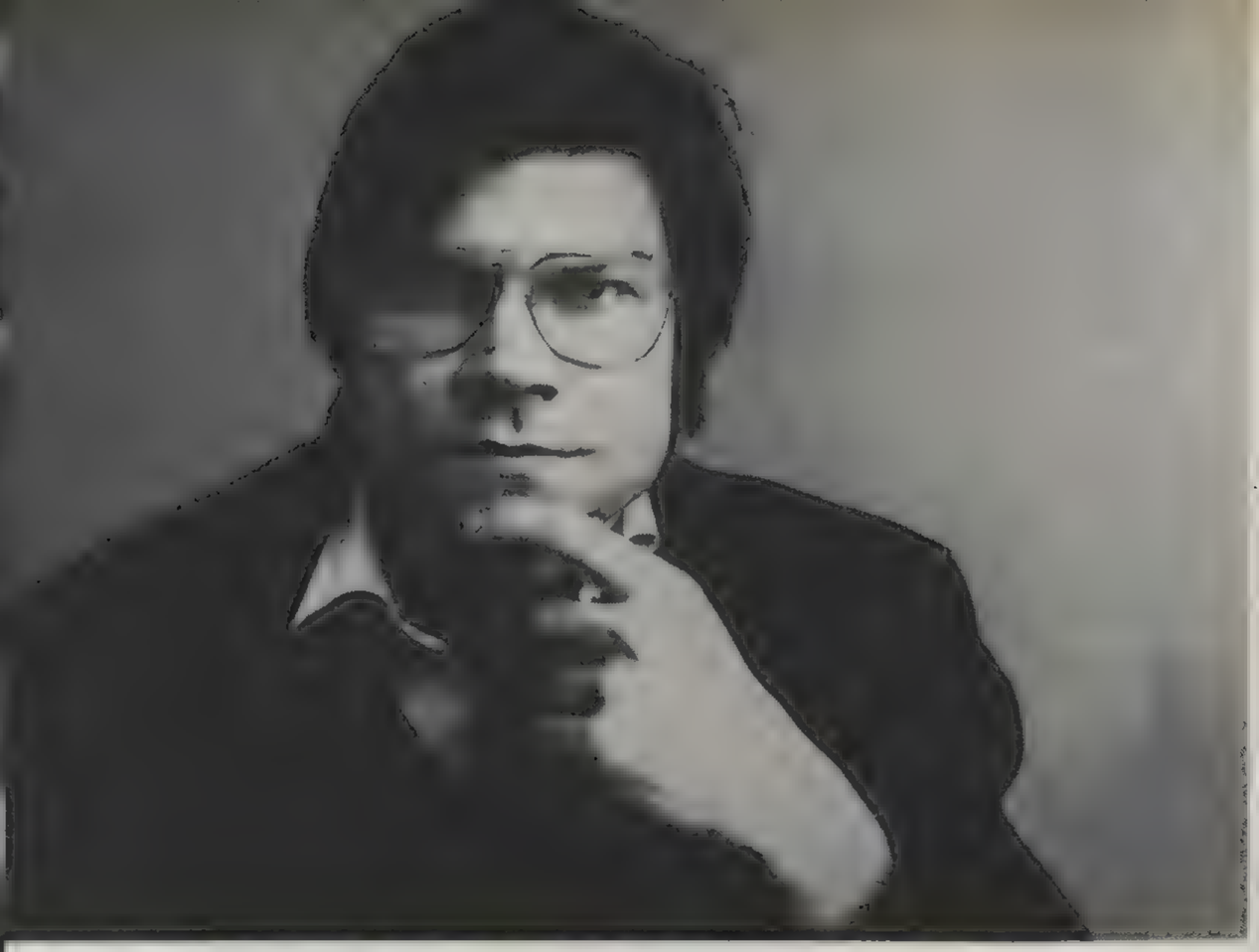
Here twenty-one wild bets for the 1970's. The odds are short on a few, but long on most. All show talent, vitality, strength, and the drive to ride the clock.

BLYTHE DANNER AND KEIR DULLEA, *left,* are a winning combo in *Butterflies Are Free,* a bakery puff-paste comedy with just enough buncombe. It is all somewhat square, and rather healthy, if not actually wholesome. Keir Dullea is better looking than ever and really acting now that his clever looks are not handicapped by rôles as rotten kids or soap-opera dillies, or as the Marquis de Sade. He plays opposite a marvellous new girl, Blythe Danner. Thin, tall, blond, she is not exactly lovely but close to it. She knows how to hold the stage. Although up and down and around the theatre, she never took until Leonard Gershe's *Butterflies.* Nightly in their groping conversation, Dullea asks her where she went to college. She says: "I was going to go to UCLA, but I couldn't find a place to park." Vogue's bet: Dullea and Danner will be sugar, sugar for a long time.

ADRIENNE KENNEDY, photographed *above* with her son, writes plays from the dark side of the mind, with chanted words, family rituals, and shared secrets, menacing, shadowy. Lark-frail, her voice just more than a hum, she said, "Each of us is like a city with its cathedral, its streets, its stores. When someone speaks, that's what I hear, what I want to make other people hear." Her agonizing, surreal play, *Funnyhouse of a Negro* was named the most distinguished Off-Broadway play of 1964. In 1969 her old friends of La MaMa's troupe performed the Kennedy play *A Rat's Mass.* The easy bet on Adrienne Kennedy is: no compromise in her work, no crushing generalizations, but an intense, poetic refining of private meanings. *Her* bet is that the centre of her world has shifted: The 'seventies will be lived and shaped Off-New York.

FOR THE 70'S





ROBERT SMITHSON, *above,* at thirty-one is at the centre of the artists who are taking art out of the galleries and museums. Approaching art on a grand scale, he has just covered a Vancouver island with broken glass—the latest in the series of earthworks he sees as the monuments of the future. "Art exists in thousands of dollars," he said, "but to give art real importance and timelessness artists have to begin to think in terms of millions." A thought for the 'seventies.
CALVIN HILL, *left,* a bruising, fantastic running back for the Dallas Cowboys, is handsome, Black, tough, scholarly, and a graduate of Yale, '68. He plays with reckless abandon, does some things wrong but ends up right. When not Cowboying, Hill is a student at the Perkins School of Theology at Southern Methodist University. After pro football and his divinity degree, he plans to return to his Baltimore ghetto to work. That's his bet. Vogue's bet: He is a cinch for Rookie of the Year.

DEEP TRAINING...AND SURPRISE

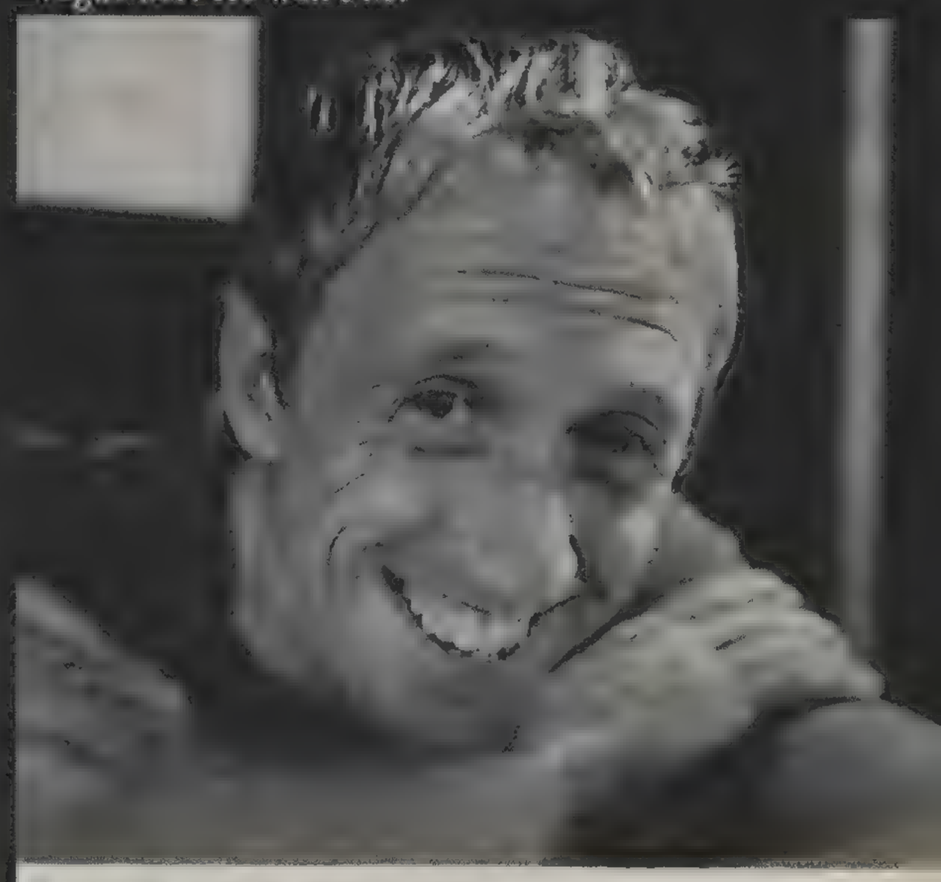
TONY WILLIAMS, *right,* is the drummer of the impatient generation. "I'm bored with nearly everything," he said. "I want the best." Often wearing a shirt or jacket borrowed from his wife ("She borrows mine"), he uses eyes more than words for speaking, employs a big cigar and a moustache to keep from looking ten years old. At twenty-three, Tony Williams has played the drums professionally for fourteen years, five of them with Miles Davis. Now, with John McLaughlin on guitar and Larry Young on the organ, his own group, The Tony Williams Lifetime, produces music that rings of the future. Their first album, two records with four of the compositions by Williams, is *Emergency.* Escaping the jazz conventions and the lockstep rock beat, Williams takes percussion out of the supporting rôle and makes it a leading instrument of communication. His subject is the world as he sees it; but his vision is so sensitive that his music—evocative, complex, mysteriously powerful—becomes a time machine of sound, explores the next decade.



JACK ROBINSON

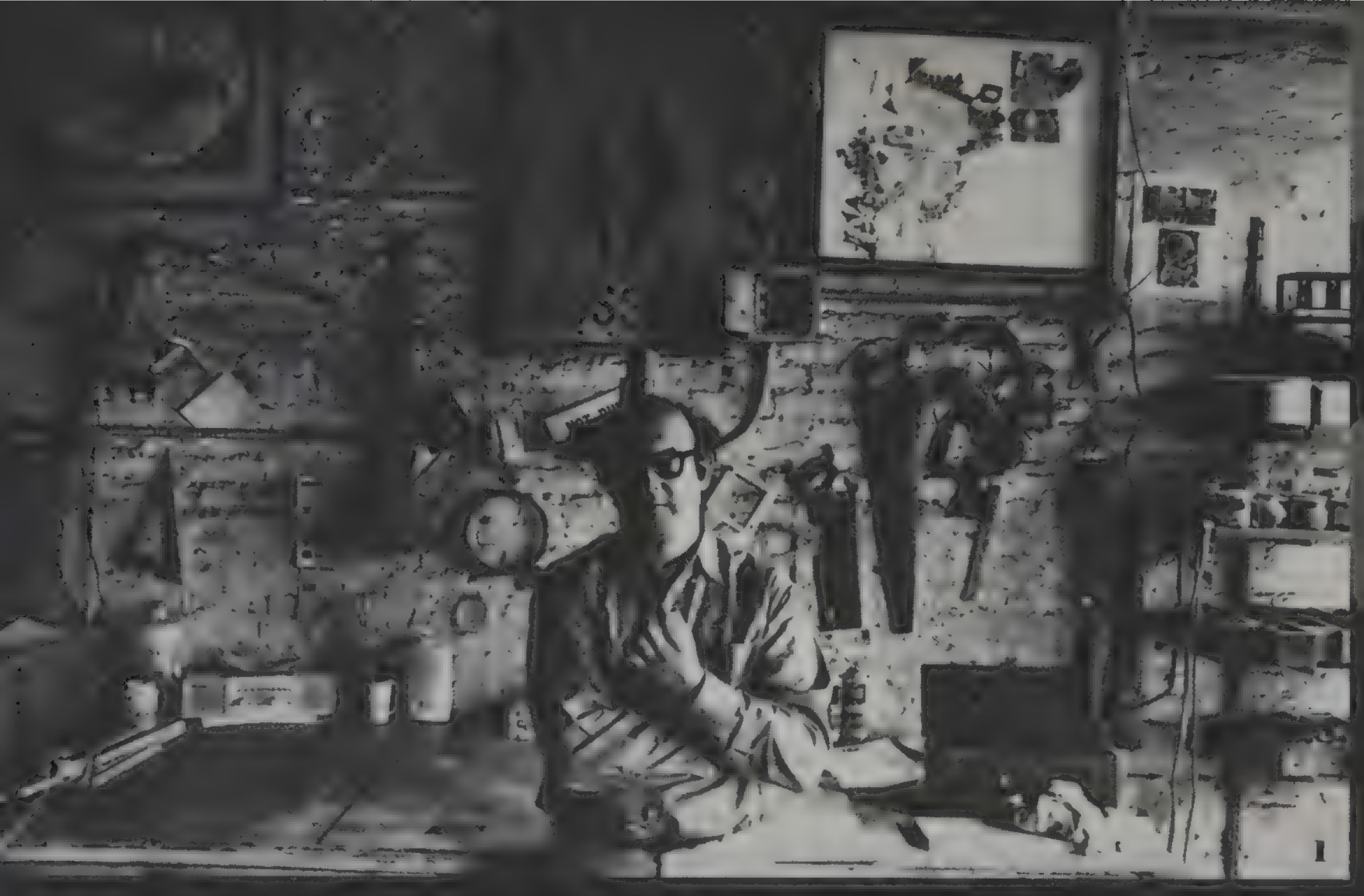
BET THE 70'S

J. CARTER BROWN, *left,* the thirty-five-year-old director of the great National Gallery of Art in Washington, D.C., is an authority on art, a sharp administrator, and a decathlon charmer who masks his knowledge under a skitter of conversation. Born in 1934 in Providence, Rhode Island, he went to Groton and Harvard, where he was Phi Beta Kappa and graduated *summa cum laude*. He took his M.B.A. at the Harvard Business School and studied in Europe, including a period with Bernard Berenson in Florence, and some months at the Louvre in Paris, and received his M.A. from the Institute of Fine Arts of New York University. In 1961, Carter Brown became the assistant to John Walker, the famous director of the National Gallery, and this past spring, on Walker's retirement, the director. Several years ago he made a secret journey to Europe for the National to see one of the twelve known portraits by Leonardo da Vinci—"Ginevra de' Benci"—now the only Leonardo painting in this country. (It was given to the National Gallery by Ailsa Mellon Bruce who paid a little more than $5,000,000 for it.) Tall, thin, with an elastic smile, Brown lives in Georgetown in a white clapboard house, parts of which go back to the eighteenth century. On his living room walls, however, he has paintings by two living artists: Roy Lichtenstein and John Piper. Young, direct, solidly informed, Carter Brown can hardly go higher. But he can be pushed. Vogue bet: He won't be.

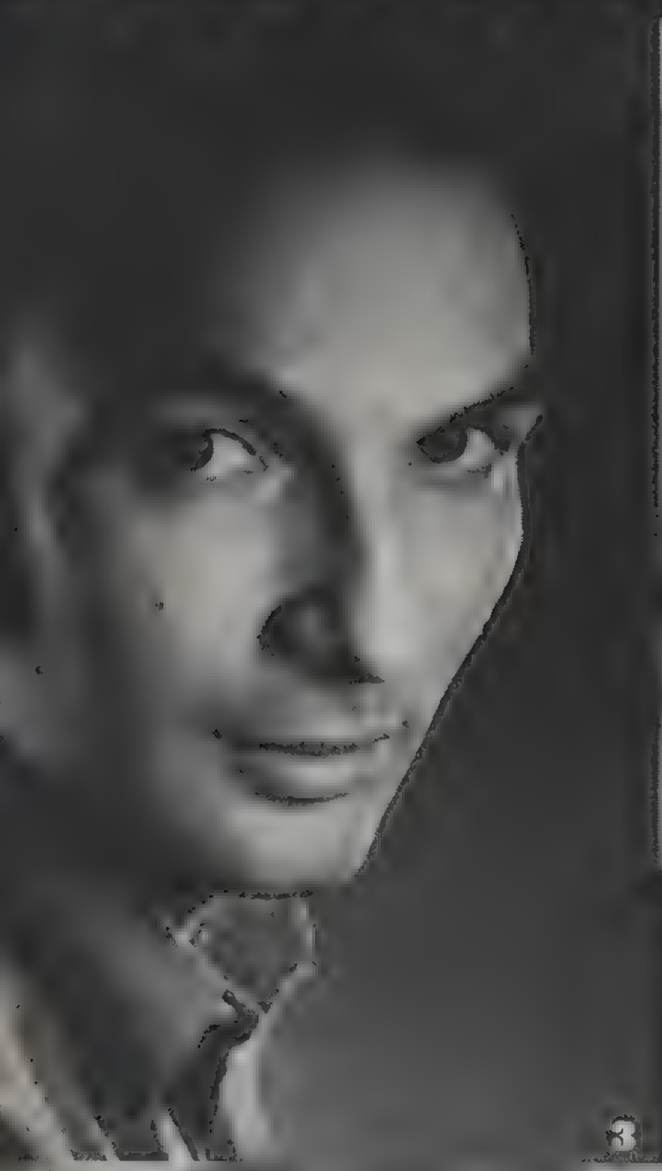


STEWART BRAND, *above,* thirty-one, cranks out the *Whole Earth Catalog,* a West Coast overground publication with a circulation of 60,000 held together by Brand's motto, "We *are* as gods and might as well get good at it." A curious spill of information about the new technology, preachments about organic food, working drawings for houses or city planning, the catalogue has a wide influence among people under twenty-five. Brand, who majored in biology at Stanford University, has little patience with the anti-information anti-intellectualism of the hippies. The *Whole Earth Catalog* is all answers, often zany and unorthodox, for tomorrow.

THE URGENT FORCES OF TALENT


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BET THE 70'S:

SOL LE WITT (1), an artist more interested in the idea than the work, cross-hatched the walls of the Dwan Gallery in New York with pencil lines—drawings he intended to last only a month. In his loft LeWitt works among the models of early work—systems of white cubes—listening to Mozart sonatas. Brainy, with an air of sweet fatality, LeWitt has taken art down from preciousness: "Nothing lasts—not even art or us," he said, a belief that could see him through the decade.

HERMANN PREY (2), a German powerhouse, bouncy, with athletic stamina, has a supple suspension baritone that spans opera, lieder, and oratorio. A television star in Germany, he attracts international fan gangs as Rossini's Figaro and as the nimble, shady Papageno in Mozart's *The Magic Flute*. In concert in New York this month Hermann Prey should prove not only his voice but his sex appeal.

MICHAEL KAHN (3), an intense, voluble director, batters the stage with tricks grabbled up from the theatre, movies, and television. At Stratford, Connecticut, he scared Shakespeare alive. Smart and irreverent—questioning all conventions—he has directed opera and musicals, and, in New York, works from Broadway out. He is vitamins for the theatre in the 'seventies.

JACQUES PERRIN (4), an engaging young French film actor, has the drive to become a man-of-all-film. He co-produced the powerful movie *Z* and played in it the reporter—irritating, clinical, greedy. The author, director, and star of his next film, *Guillaume:* Jacques Perrin. His future rests on skill and basalt persistence.

LONNE ELDER, III (5), who wrote the tough, funny play *Ceremonies in Dark Old Men*, has been a political organizer, dock worker, waiter, numbers runner, and gambler. "I never thought of writing as a career. I felt I had to...or else I was going to choke to death." Now *Ceremonies* will be a major film, and Elder, unchoked, may push Black theatre to Black-and-white hits.

PAUL FOSTER (6), is the playwright-innovator of the theatre centred around Ellen Stewart's La MaMa troupe. Foster picks heroes about whom the audience couldn't care less, using apathy as bait for theatricality: a duet of Ping-Pong balls swinging in a black void in *Balls;* topical debates with the audience in *Tom Paine;* shadows of slavery in his television play about Leif Erickson, *!Heimskringla!* His future, Vogue bets, runs uphill.

JACK ROBINSON

ELIOT FELD (7), spare, concentrated, at twenty-seven director of his American Ballet Company, fills choreography with privileged moments for members of his company. Both as a dancer and a choreographer, Feld liberates clichés or provides sudden psychological glimpses. He kicks ballet into the 'seventies.

SETH SIEGLAUB (8), twenty-eight, said, "I'm pushing art, not artists." Sieglaub finances artists to do work that can't be framed or crated—catalogues or photographs prove it exists. In the ten books he has published and the thirty-five exhibitions he has put together in two years, Sieglaub has pursued his goal: art without space. He's on the way.

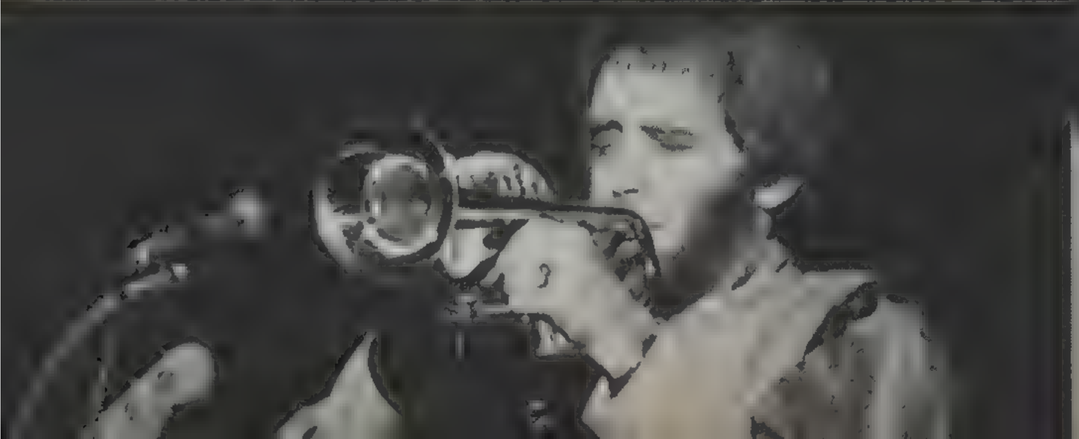
ROBERTA FLACK, *above,* a warm, direct, deep-eyed singer with a haze of smoky hair who makes "la-la-la" sound like a lyric poem, gets a hearthold on her listeners—then builds her power until the tears flow. Singing and playing piano in a Washington, D. C., nightclub (the owner built a new room just for her), she leaves the customers crying. Her *First Take* record album brings her extraordinary range of emotion, vocal skill, and musicianship. A bright child who won a college scholarship at fifteen, was a high-school teacher at eighteen, she is a wise young woman in her late twenties who has everything she needs—self-knowledge to match her talent: "You have to unzip yourself, say, 'Here's what I'm like inside,' then all tensions, aches, disguises, holdbacks are gone. This is me, world; you can dig it or not." Her objectivity speaks to the 'seventies. Realism to Roberta Flack means compassion. She gives till it hurts. Vogue's bet: She has the discipline to grow with the years.

TO DO GOOD, TO PLAY HARD

JOHN D. ROCKEFELLER, IV, *left,* the Secretary of State of West Virginia, has turned a power name, a fine mind, and the energy and charm that translate as charisma to the problems of one of the most depressed states in the nation. He aims in the 'seventies to help restore the Democratic Party's local image ("If the young reject the government, they reject their state," he said); to attack air and water pollution and, by 1975 at the latest, to help twist the state's economic decline upward into growth. Wary of the attention he pulls, he starts some sentences, "I can't take credit myself, but. . . ." With his enchanting blond wife, Sharon Percy Rockefeller, whose continuing drive is for day-care centres and education, he sees himself fully committed to West Virginia for the future. Vogue bets that it will be hard to keep Jay down on the farm.

JULIAN BOND, *right,* is a young Black politician whose natural assets—looks, brains, charm, stubbornness—spot him as a leader no matter how often he repeats that ideals, not individuals, can change his world. The son of a college president, Bond left college for the Student Nonviolent Coordinating Committee, left SNCC for the Georgia House of Representatives. His fight to stay there without giving up his ideals snagged public attention; his nomination in 1968 at the Democratic National Convention for the Vice Presidency, on television, caught him fame. Bond is starting in Georgia counties to build a Black political structure he thinks can effect national gains for Blacks within ten years. This may include a new political party and possibly, if his redistricting efforts win, a U.S. Congressional seat for Bond.

DON ELLIS, *below,* composer, arranger, and bandleader, plays among other things the electric trumpet. He is one of the few important jazzmen to see significance in the rhythms of rock. His toe-tapping, finger-snapping, thigh-slapping music sounds happy. Its message, possibly prophetic for the 'seventies, is swing. "Often, complexity is mistaken for profundity," Ellis wrote. "The hippest thing in the world is to really swing."



JILL KREMENTZ

BET THE 70'S

VLADIMIR ASHKENAZY, *right,* the Russian pianist is, at thirty-two, world known for his essentially cool and tender attitude towards music, even when he is playing most powerfully. Although he looks like an intellectual fourteen-year-old boy, with a large head and small white hands, Ashkenazy has the touch of a giant. He does not like an emotional lingering over Schubert, likes a fast attack on Liszt, and often prefers to play music that is gentle in effect but massive technically. Born at Gorky, he no longer lives in Russia but has his home, with his wife and three children, in Iceland. In recital, Ashkenazy forgoes black tie, wears a dim dark sack suit, moves his lips as he plays, shaking his head until his hair jumps. He is not in the tradition. Vogue's bet: He is starting the Ashkenazy tradition.



KAREN WYMAN, *above,* a seventeen-year-old song slinger from New York, has headed into her career with just a little television—Dean Martin and Ed Sullivan shows—and three little records. From these spurts, a few million listeners learned that she has a big, true, straight-on voice, short on mannerisms, long on impact. She has a pleasing baby-cheeked face, an appealing sensibility about her work. Not too much this-a, not too much that-a, just good groundwork for what could become a long-range varoom.

HARRY BENSON

GROTOWSKI

GENIUS OF

THEATRE

BY MARTIN GOTTFRIED

The theatre is what happens on a stage. When you remember great things in the theatre, how many of them were because of words that were spoken and how many were because of something that happened—something that was done—something that was seen and experienced? If the theatre existed only to put the words of writers into the mouths of actors and to let those actors play out the writers' stories, how different would it be from literature?

There are new theatre companies that are thinking less about what playwrights wrote and more about what happens on the stage itself. Their medium is the production rather than the word, and they are interested in action rather than speech. Their theatres are for the sake of stage effect, not word effect. They devise their own productions; and when they base their work on plays, the basis is barely recognizable.

Jerzy Grotowski is the director of the Polish Laboratory Theatre, which has become the most famous of such companies and which made its first visit to America last fall in what obviously was to be the New York theatre event of the season.

Going to a Polish Lab Theatre production is like being initiated into a religious order. You feel yourself part of a ritual not only during the performance but from the moment you decide to go (and are lucky enough to get tickets). Arriving at the Washington Square Methodist Church in New York, you find a crowd waiting to be admitted. In a real sense, it is waiting to be accepted or rejected because the tickets were oversold. Priced at ten dollars each, they were limited to forty for one production, ninety for another, one hundred for the third (because Grotowski *designs* the audience size as a part of the production—designs it for his studio in Wroclaw, Poland, and refuses to deviate). But as many as 140 tickets were sold for some performances and there were paid ticket-holders to be turned away, not without protest (the New York engagement was extended, if only to pacify them). The turnaways are deemed unacceptable, it would seem, as human beings. It is Judgment Day, as they are all too willing to believe in their eagerness to have the *intense artistic experience* they've read about.

The ritual continues. Grotowski himself appears, as he does each night, looking like a white frog with sunglasses, always in a black suit, white shirt, black tie, chubby and soft with the vulnerable complexion of someone who doesn't have a beard. He enters, and then the spectators are individually escorted to their seats.

Grotowski has a theatre space—an "architecture"—built specifically for each work. For *Acropolis*, the oldest (1962) of his present productions, his architecture is a series of platforms for folding chairs at either end of a tiny playing area, and a single row of chairs along each side. Most of that small area is taken up by a pile of intestine-like pipes. The actors are in rags and wear built-up wooden shoes, which they clomp on the floor. Their language is ritualized so that the purpose of words becomes their sounds rather than their meanings. Even if you speak Polish, the words are incomprehensible.

Acropolis is based on an obscure play by Stanislaw Wyspianski which Grotowski transferred from its setting in the Royal Castle of Cracow to the gas chamber at Auschwitz. A wire network is suspended over the acting space, and the actor-inmates remove the pipes from the pile and hang them up: They are building the oven that will kill them. As they do this, there is a great deal of chanting, moans, and musicalized speech. There are some decipherable events: A man scratches at a violin (playing, sort of, "Yours Is My Heart Alone") and tumbles onto a corpse in a wheelbarrow, still fiddling. A couple of inmates try to talk, but there is no privacy and the others laugh at them.

This is theatre dedicated to the visual, the aural, but mostly to the physical presence of the actor. The Lab Theatre is built around the actor and what he does with his body. Grotowski calls the actor "holy" and defines "theatre" as "what takes place between spectator and actor—all other things are supplementary." His work projects a religious (or sacrilegious) sense of the physical. There is also an absorption with the cruel, the ugly, and the painful. An eroticism as abstract as the connection with the Catholic Church creates subliminal tension. When these interests—the religious, the physical, the sexual—are combined, as in the Christ figure of *Acropolis*, the effect can be pretty spooky. Ludwik Flaszen, literary adviser to the Lab, describes the production: "As for hope, the group of human wrecks, led by the Singer, finds its Saviour . . . a headless, bluish, badly mauled corpse . . . the Singer lifts the corpse . . . the crowd stares religiously . . . they begin to sing . . . louder . . . an ecstatic lament torn by screams and hysterical laughter . . . hands stretch toward the Saviour, eyes gaze adoringly . . . the procession evokes the religious crowds of the Middle Ages, the flagellants, the beggars . . . theirs is the ecstasy of a religious dance . . . in a supreme ecstasy the procession reaches the end . . . the Singer lets out a pious yell, opens a hole and crawls into it, dragging after him the corpse of the Saviour . . . the inmates follow him one by one, singing fanatically . . . the joyful delirium has found its fulfillment in the crematorium."

Flaszen's article can hardly be called an analysis of the production's content. It is more like a *scenario* which is how Grotowski refers to his texts. The *auteur* theory of movies (the director, instead of the writer, as author) is going to the theatre. In any case, *Acropolis*, as described by Flaszen, is unmistakably perverse, a mixture of religious fanaticism and cruelty so extreme it's almost silly. Yet, the Lab Theatre elsewhere ascribes a meaning to *Acropolis* bound, as it still is, to the convention of *coherence*.

The production is supposed to be a black vision of civilization. The original Wyspianski play measures Polish culture against the pinnacle of Western

civilization, as symbolized by the Acropolis. Figures from Homer and the Bible materialize from the Castle's tapestries to act out their histories. In Grotowski's version, Western civilization is epitomized by the Nazi death camp and the materializing figures are the gassed prisoners. For Wyspianski, Christ is resurrected to redeem Europe; for Grotowski, the Redeemer is a corpse. But you get this from the program notes, not the production. Grotowski's work shoots for the pure theatre experience and still he feels the need to explain himself in words. An artist's explanation of his work should never be taken at face value, especially when the work wasn't written in words to begin with. If he had conceived it in words, he would have written an essay.

However Grotowski rationalizes *Acropolis*, it is simply an event lasting about forty-five minutes—the presence of an automated, brutalized, deadly humanity in a frozen section of time. As for its cruelty, the influence of Antonin Artaud hardly need be pointed out; and in writing about the creator of the *Theater of Cruelty*, Grotowski is reverential ("As far as his country goes. he virtually invented everything"). What is the Lab's production of *The Constant Prince* if not the "release of cruelty" that Grotowski so admires in Artaud?

Where *Acropolis* tends to be loosely organized and repetitious, *The Constant Prince* is austere and wasteless. It is a perfect thing. The set is the theatre, a wood structure that could as well be called a piece of sculpture. Inside the church, the set sits in the middle of the big floor and you have to walk around it to get to the stairs, climbing a flight to find two rows of benches. The audiences look down, from three sides, on a small arena which Grotowski describes as being like an operating amphitheatre. The comparison is apt—how much sadism *is* there in watching an operation? The cruelty of *Acropolis* gives way to the sado-masochism of *The Constant Prince*, a sado-masochism frightfully present in Grotowski's book *(Towards a Poor Theater)* and, according to observers, terrifyingly so in the Lab's rehearsals.

This production shows Grotowski still making concessions to the idea of a *play*. It is based on a drama by Calderón de la Barca, a seventeenth-century Spaniard; but again, only the slightest attention is paid to the original, the company playing variations on Calderón's theme.

This turns out to be a ritual of torture—the infliction of it, the acceptance of it, the transcendence of it. Put so starkly, it is high-class whip-and-boot pornography—a man is whipped with a cloth, as in *Marat/Sade*, where the Marquis is whipped with a girl's hair. (This is no coincidence. Peter Brook, who staged *Marat/Sade*, is an admirer of Grotowski's.) It is so aesthetically perverse the sexual and violent acts needn't be explicit. *The Constant Prince* is a great deal more than that, however, in fact it is perfectly extraordinary, a work of genius if you define genius as the capacity for conceiving the previously unconceived.

The audience looks down on it from a perch directly above the action. The lighting is stark, as it is for all the productions: two unchanging spotlights at corners. Four robed actors abuse a man. He joins them to torment a new prisoner, who is dressed only in white briefs. This is the prince (a prince because he is an aristocrat of the soul). He lies upon a low wooden platform. The others taunt him, poke at him, whip him. He writhes. He is, by turns, agonized, ecstatic, superior. The torturers are alternately hostile and loving (well, I told you it was weird). His groans are musical, his sounds eerie, as if coming from the far reaches of his body. The others chant in harmony with him, their incantations and movements going—like the production—at a precise, unvarying rhythm. We endure as the prince endures, we are as much a part of the perverse ritual—voyeurs—as the torturers and the tortured. The litanized words are sounds, drained of meaning. The movements are exact, the actors incredibly precise human machinery. In less than an hour it is over. You know it is over because Grotowski ceremoniously leaves the place, walking across the darkened church floor and out into the night like Jimmy Durante at the end of a television program.

The company's third production, *Apocalypsis cum Figuris*, was also its newest. It was conceived by Grotowski and the company from acting exercises and improvisations, abandoning for the first time even the pretense of being a "play." There is no basic text.

Apocalypsis shows the Lab Theatre in an absolute state, almost in an artistic trance. Like *Acropolis* and *The* (Continued on page 183)



Jerzy Grotowski, left top, director of the Polish Lab Theatre, unique and adamant. Left below, the magnificent Ryszard Cieslak with Rena Mirecka in "The Constant Prince."

Fashion on the sun beam

16 PAGES PHOTOGRAPHED IN THE GLORIOUS FREEDOM OF THE OUT ISLANDS OF THE BAHAMAS

Freedom of blue blue sky, pure shimmering air, solitary stretches of silver-white or pink or golden sand—in this ravishing tropical warmth lie the nearly 700 islands and 2,000 cays that George Washington is said to have called "the isles of perpetual June." Scattered out from the wellspring-port of Nassau like chunks of rock candy from a paper bag, the Out Islands share a climate of privacy, ease, and uncomplicated pleasures, and each with a specialness and charm of its own....Harbour Island with its white-picket fences, like a small New Hampshire village...on Cat Cay, a monastery rising from rolling, English-green hills...wild boar still roam in Abaco's patches of uncut pine forest...the sportsman's sportsman beelines for the sailing, skin-diving, and big-game fishing of Great Harbour Cay...solitude is the lure of Eleuthera, where these pages were photographed—tall grass blowing over coral rocks and almost uninhabited beaches of conch-and-coral-pink sand....Here, among Eleuthera's sea-washed Culmer Rocks, a smidge of lavender sprigs up, above—a mere fleeting whiff of skirt where the shrug little buttoned tunic ends. By The Villager, of knitted Dacron (Milliken fabric). About $33. At Best & Co.; Rich's; Halle's, Cleveland; Jacobson's, Michigan. Rings by Alev Colon. Aliata sandals. And a lavender hip-skip maillot, left, streaks over golden sunglowing skin like twilight colour clear out of the Out-Island sky. By Brigance Waterclothes, in Antron nylon and Lycra. About $30. At Lord & Taylor; Harzfeld's; Nordstrom Best. Hair blows short, blows long, blows free—for sixteen pages—in all this glorious Out Island air ...with plenty of Gentle Care to keep its good healthy look and with coiffures, that blow the way the breezes do, by François of Kenneth.

BERGSTROM

LITTLE VIOLET
DRESSES ON
THE SUN BEAM...
AND KNOTTED
LEATHER THONGS



Beach violet, far left: little bloom of cowled cotton velours that's the softest, easiest thing you could wear when you've had enough sun. And it looks so terrific with leather—narrow, knotted thongs wrapped around the waist, across the shoulder, and laced to the knee. Jantzen. About $20. At Abraham & Straus; Burdine's; Swanson's; Meier & Frank. Pendant by Thomas Robbins. Lilly's violet, left: delicious for Out-Island hopping in the Bahamas—Lilly Pulitzer's short shirt-dress in a silk-screen print of violet and white, all tied up in knotted leather thongs. And for all you sun-shy violets out there—lots of silky white scarf to wrap up your hair and a rolling straw hat to pull down over it. Dress, about $90. At Lord & Taylor; Halle's, Cleveland; Gidding-Jenny; Neiman-Marcus. Mr. John hat. Ray Strauss scarf. Ring: Cadoro. Leather thongs, both pages, by Thomas Robbins. ...For sun-shy skin, a beautifully easy way to tan—Alo-Cosmetics Fashion Tan, a moisturizing lotion that screens out burning rays.

ALL COVERED UP IN THE SUN BEAM

Violet-and-white velours stripes, this page, to wrap up in—around the house—or even for a ride on a deserted Bahamian beach. Robe by Raymodes, of cotton velours (Vanity Fabrics). About $50. At Macy's, New York; Famous-Barr.

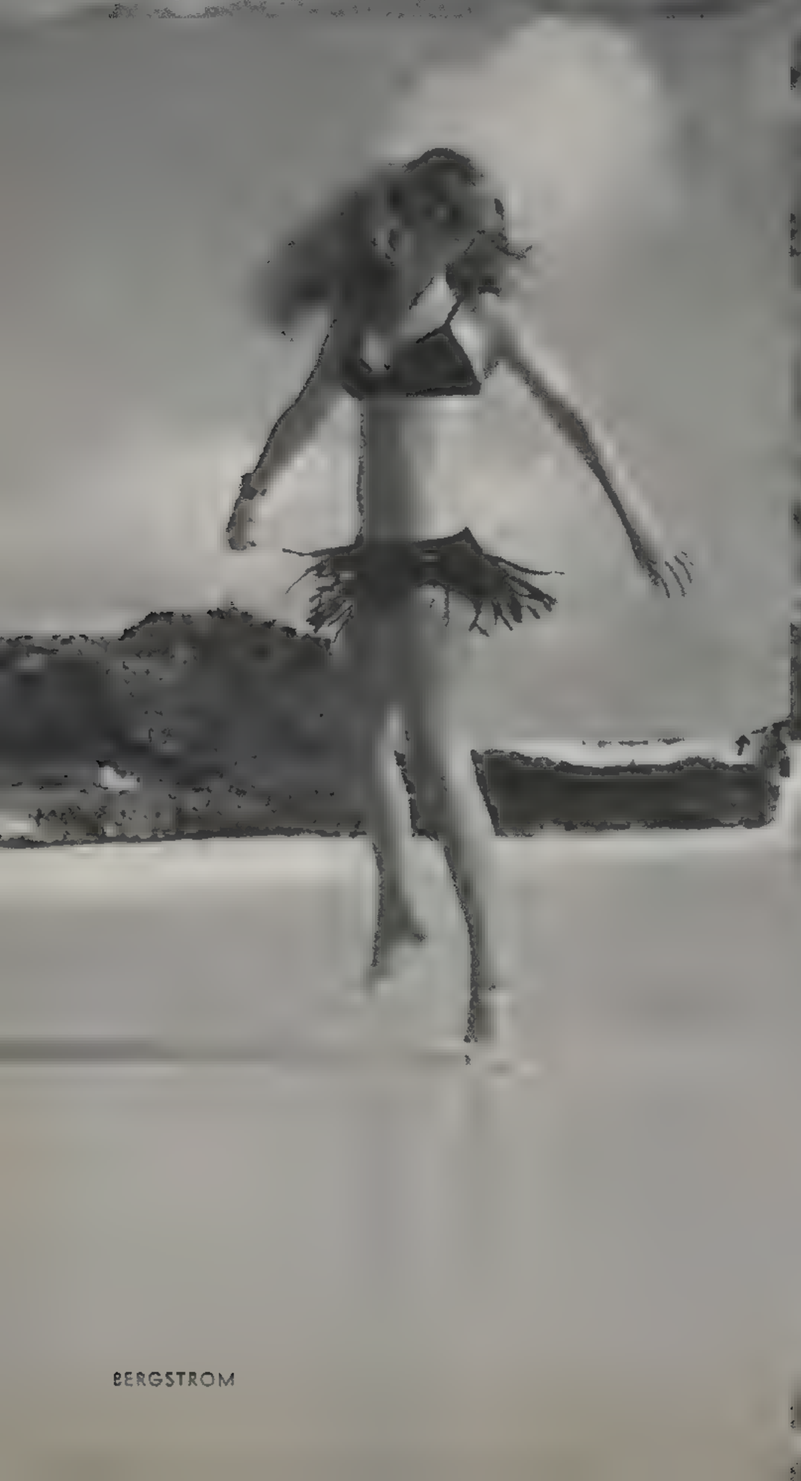
Easy riders, below—Indian Choori-Dar pants and Indian shirts in softest thin thin cotton....Left, black Choori-Dars with a long off-white shirt sprinkled with golden-thread embroidery and wrapped at the waist. Right: all in white. Choori-Dars and the breeziest embroidered shirt—then get on your horse and go (beach-riding is one of the pleasures of Eleuthera—part of the sun-and-games freedom of Out Island living). All clothes from Sona The Golden One. Pants, about $5 each. White-embroidered shirt, about $11. Golden-threaded shirt, about $25. Necklace by Rana. Bruce Rudow tassel.





BEAMING INTO THE SUN — BLACK ON THE ROCKS. FRINGED AND WRAPPED

Black to flap and wrap about you as you breeze in and around the Out Islands' rocky coral coves, left—a little halter with straps wrapped over the midriff, a tiny bikini under a voluminous skirt...and wouldn't the skirt look great just pulled on over your head like a poncho and wrapped completely around you when you've had enough sun? By Donald Brooks for Sinclair, in nylon. About $95. At Lord & Taylor, New York. Black on the fringe of thigh and ankle, this page, within a few leaps and bounds of sheltering Out Island rocks—the stretchy bikini's barely skirted in shining patent fringe and the matching hip pants flick and flash with fringe about the ankle. Trio by Oscar de La Renta Swimwear, in Du Pont nylon and Lycra (Liberty fabric). About $32, each. Bonwit Teller; Wanamaker's, Phila.; Burdine's. Beaming on both pages: Sculptured jewellery by Barbara Haeger.



BERGSTROM



BEAMING LITTLE SUN-SHIRTS

A bunch of lavender-and-white dots, left: that's about the only thing that's different from a man's button-down shirt, but it's just enough to be pretty. Easy with a [illegible] lightly here in the sea-sprayed Out Islands air, by Pat Ashley for Craig Peacley, in Alana cotton. About $56. At Lord & Taylor; Woodward & Lothrop; Neiman-Marcus; Nordstrom Best. Mr. John hat. Ray Strauss tie. Ring by Alev Colon. Belt and thongs by Thomas Robbins. Little red schoolgirl-kind-of-shirt, right, beaming and bright as can be, with two whopping patch pockets any first grader loves—almost as much as thee and me. By Raffaele, in Irish Looms linen. About $56. Lord & Taylor; B. Forman; Chas. A. Stevens. Bruce Rudow choker and wrist-wrap. Scarf by Odyssey. Thomas Robbins thongs.

BERGSTROM

SHORE THINGS
ON THE SUN BEAM

Whippy stripes, far left: red and navy on white—a fast little knit with a ribbed turtleneck top, short easy skirt, and long thick white rope to tie it up. By Zerlina, of Terylene. About $15. At Jordan Marsh, Florida. Rope by Stanley Postek for Nautique Arts. Thomas Robbins necklace. Battani sandals. Let the sun shine in, left—shoestring-tied tunic and pants in a gauzy white open-work knit. Very light and cool in the Bahamian sun—shining here at Glass Window, the narrowest spot on the island of Eleuthera, chunked with coral rocks and scrubbed by the sea. Turnout by Gianni Ferri for Banff. Of polyester. About $70. Best & Co.; Sakowitz. Necklace: Sara Smithers, at B.A. Indian Reservation. Terrific three-quarter pants, right, in sparkling white linen, cuffed up just below the calf over high blue-patent boots, plus a navy jersey pullover tucked in at the waist and belted in white leather. B.H. Wragge. Pants, of Moygashel linen. Top, of Jasco rayon jersey. About $110. At Bonwit Teller; Hutzler's; I. Magnin. Blue straw hat by Cerruti. Thomas Robbins necklace. Boots by Battani.



BERGSTROM

LITTLE VIOLET BEAMS IN THE SUN



There's a little violet hood hiding here, left: it's the cowl collar that pulls up from a blowy little pale-violet crêpe to shelter your hair when that's wanted...maybe at six o'clock when the cool Bahamian breezes sweep in from the sea. Remember marvellous knotted narrow leather thongs—to wrap here, there, and everywhere. S.T.J. dress by Marshall Klugman, of Arnel-and-nylon crêpe (Blue Ridge-Winkler fabric). About $65. Lord & Taylor; Halle's, Cleveland; Jacobson's, Michigan; Sakowitz; I. Magnin. Shell jewellery by Marguerite Stix at Cartier. Watercolour violets, right: printed linen in shades of violet and mauve—a short covered dress with a drawstring waist. And long bare legs wrapped in leather thongs. Ginori, of Moygashel linen. About $75. Lord & Taylor; Shillito's; Marshall Field; Neusteters. Rings: Alev Colon. All the leather thongs: Thomas Robbins.

BERGSTROM




BERGSTROM

BLACK BATHING SUITS RIGHT ON THE BEAM

The bikini takes a skirt, far left—miniest mini-jupe with big brassy grommets at the waist. Black bikini (about $26) and skirt (about $13) of polyester. By Pius Wieler. Bonwit Teller. Thomas Robbins choker. BB is for black bikini, left, and for Bill Blass who put his initials on this one—once on the top, twice on the pants—and threw the most delicious little cape over everything. In a suèded knit of nylon. Cape, about $25. Bikini, about $30. Both at Lord & Taylor; Halle's, Cleveland; Stix, Baer & Fuller; I. Magnin. My-oh-my-oh-maillot, above—isn't this the sleekest stretch of black?—just a handful of buttons and a halter neck cut low in front and back. Carol Arata for Snapdragon. In junior sizes, of Antron nylon and Lycra (Milliken fabric). About $21. At Lord & Taylor; Neiman-Marcus; Joseph Magnin. Take an embroidered Spanish shawl, above, with lots of fringe, wrap it around a black maillot and you've got a great beach look—for any of the Out Islands of the Bahamas, for anywhere in the world. Jon Haggins maillot of Enkalure nylon jersey. About $38. Henri Bendel; Joske's Houston; Country Club Fashions. Casa Moneo shawl. Coiffures, these sixteen pages, by François of Kenneth.

VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

Myra's Raquel and Rex



1

TERRY O'NEILL

Myra's Michael



3

Lucite finger swirls

2

The "O" caps



4

It comes from the souks



5

The tattoo crochet

JACK ROBINSON



6

Rome: ***"Nobody wears the maxi coat in Rome" reports the ravishing Pilar Crespi. "For day we like short skirts or pants with boots. . . ." What Pilar bought in New York to take back to Rome —two Peruvian ponchos— soft, handwoven wool, one to wear as a skirt. She found them at Odyssey, 49 Greenwich Avenue. . . .***

New York: The best pants—the fit is fabulous, the cling to the leg, the length. You go in and they take a couple of quick measurements, tell you it will take four weeks, and it does. No special treatment for *anyone*—no charm being spent. It's all business. The finished pants—made of some kind of silk knit —terrific at $50. Kiki Boutique, 107 East 60th Street. . . .

London: "It's all happened in the last year, this sort of revolt against the computer age—this whole movement of the kids under 25—to take up any craft where they use their hands—making their own leather shoes, their own upholstery—everyone crochets. . . . It's doing for themselves, not to 'make money'. . . ."

It's not underground at all. "Rolling Stone" is one of those "new" newspapers that have begun to appear at your local newsstands . . . it's some of the most succinct aboveground reporting around, certainly on rock, modern music, records, personalities. . . .

Look inside



7

MARY RUSSELL

Spectacular tatters

8

Crochet everywhere



9

CHARLES TRACY

Gunther's girl

10

1. You know that one of the better places you'd like to be spying on is the set of 20th Century Fox's *Myra Breckinridge*. . . . Here, the movie's "Myra," Raquel Welch, and the "Myron," Rex Reed. . . . **2.** They're rings made of Lucite etched just enough to look like Lalique. From Celia Sebiri. $10 each. O Boutique, 236 Park Avenue South. . . . **3.** This is Michael Sarne, the fellow who wrote the screenscript and is directing *Myra Breckinridge*—dresses obviously as his own man. . . . **4.** Snug caps of patterned cotton knit. Each, $5. O Boutique, 236 Park Avenue South. . . . **5.** "The" belt, brown rough leather studded with brass—from Morocco's souks—is worn by "everyone," boy or girl, in Paris, Rome, London. At Madonna, 304 East 53rd St., New York. . . . **6.** Crochet, crochet, all kinds of it —one of the sexiest sweaters and pants, of shiny black yarn. By Halston. $270. Bloomingdale's. . . . **7.** What a relief! They've been working on the inside of the Lange unbending, ever-wearing, fiberglass ski boot. There is a new substance built right into the boot that forms to your foot. Streeter & Quarles, 10 W. 49th St. . . . **8.** Stephen Burrows is one of the most interesting leather designers anywhere—look at this skirt Toinette Gay is wearing—fringes, patches of animal-patterned leather, multicoloured suède. With shirt, $300. O Boutique, 236 Park Avenue South. . . . **9.** Crochet —looks great everywhere. Mme. Elisabeth Augé wears her follow-the-white-yarn crochet to the beach. From One Two Boutique, 223 E. 74th St. . . . **10.** This is the new Mrs. Gunther Sachs—Mirja Larsen. She is very chic and very talented as a decorator.

More on next page

VOGUE'S OWN BOUTIQUE *Continued*

Jean Bouquin himself



1

Short print shift, big black cape



4

Elsa's silver vial, her brass heart



5

JACK NISBERG

JACK ROBINSON

The looong skirt



2

The Spanish shawl

3

The salon scene at Jean Bouquin's



6

Dragon décor



Silver chignon skewer



7

Pieced-together colour

PATRICK LICHFIELD



8

Creeping hands crochet



9

Halston baubles



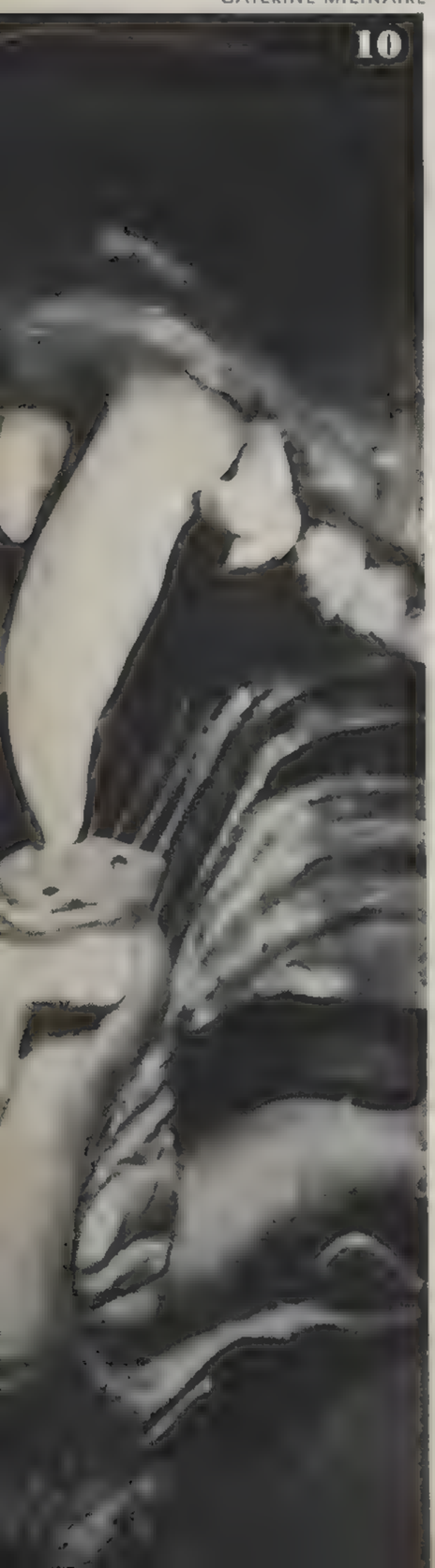
11

1. Here's our friend Jean Bouquin—the boutique designer we think is so great. . . . **2.** At the opening of Bouquin's new Paris boutique, Micheline Presle in a slinky jersey dress, skirt down to there. . . . **3.** Same party, Poppy Montejourdan ravishing in a Spanish shawl. . . . **4.** At Bouquin's party, Comtesse Henri de Mitry in Sonia Rykiel's crêpe cretonne, black wool cape. . . . **5.** Jewellery designed by model Elsa for Sant' Angelo—a silver vial to pin on your décolletage, fill with one fresh flower ($100)—and her brown leather belt, wrapped with fabric, studded with silver hearts ($140). Both, Park Avenue Room, Saks Fifth Avenue. . . . **6.** Opening night of Jean Bouquin's boutique at 10 rue Saint Benoit. . . . **7.** A silver skewer to push through a chignon. Elsa for Sant' Angelo. $45. Park Avenue Room, Saks Fifth Avenue. . . . **8.** Pieced-together colour—it's happening everywhere—the waistcoat and pants Virginia Grose is wearing from Holly Park Limerick at Bonwit Teller's S'fari Room. . . . **9.** Crochet hands creeping up a jumpsuit designed by those sense-of-humour girls, Mia Fonssagrives and Vicky Tiel, 21 rue Bonaparte. . . . **10.** It's the way to reach London's newest boutique, "Sterling Cooper"—through the dragon's mouth—Ingrid Boulting wearing white crochet tunic and pants ($47). 26 Wigmore Street, London. . . . **11.** So amusing, bracelets like sour balls, green, amber, connected by blackberries. $10. Halston boutique, Bloomingdale's. . . . **12.** Photographer Ewa Rudling always wears these Swedish-made jumpsuits when she shoots—"It's a second skin" —in stretch gabardine by Sighsten Herrgard. . . . **13.** and **14.** Body harnesses—nice new decoration, made by Steve Homsy. Both, O Boutique, 236 Park Avenue South. . . . **15.** From the great leather man, Stephen Burrows, a waterfall of ombréd blue suède fringe—a very special dress. To order from O Boutique, 236 Park Avenue South. . . .

More on next page

CATERINE MILINAIRE

10



Ewa's jumpsuit

12



The leather body-harness

13



CHARLES TRACY

Fringe, a waterfall of it

14



15



VOGUE'S OWN BOUTIQUE *Continued*

Jean likes this length



1

CATERINE MILINAIRE

Real riders wear them

2



CHARLES TRACY

Emmanuelle looks ahead



3



4

Paint your dreams on leather

FREDERIC AYER



5

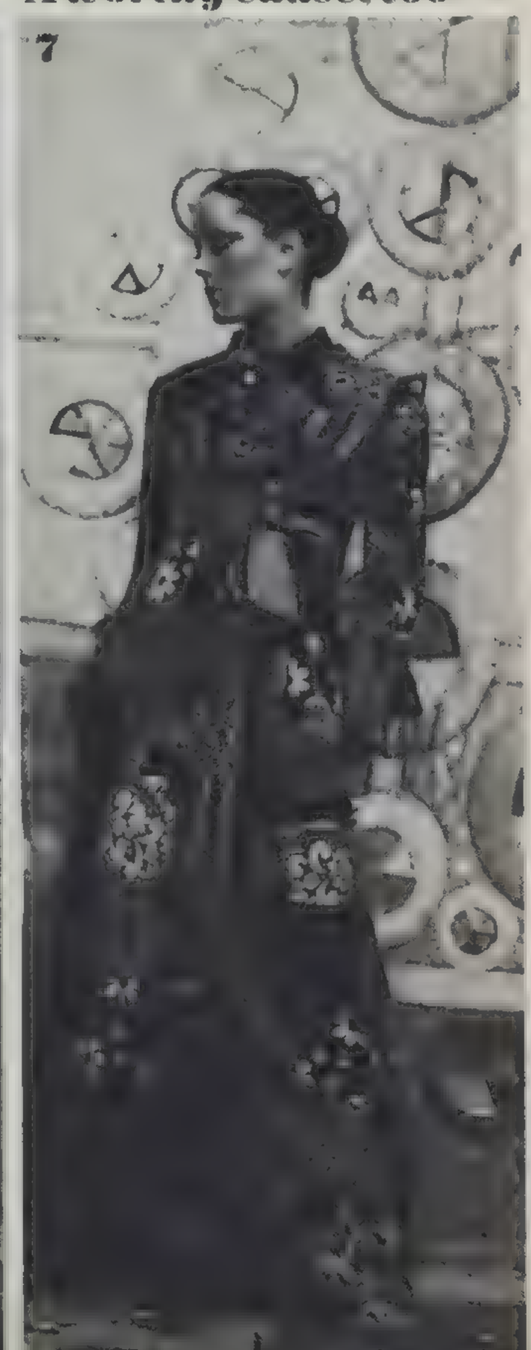
The Grecian feeling

JACK ROBINSON



6

A worthy cause, too



7



8

1. The beautiful Jean Shrimpton wearing the ankle-clearing day dress—panne velvet. From The Sweet Shop, Blantyre St., London. . . . **2.** Elisabeth Augé wears the real motorcycle-rider's glasses. $5. Harley Davidson, 352 E. 76th St., N. Y. . . . **3.** and **4.** Emmanuelle Khanh suggests for summer—and you know how she's always ah-ad—shifts, tunics with Venetian-blind-type openings . . . interesting. . . . **5.** Big Japanese-y waves, clouds painted in bright colours on black leather belt. Terrific. $50. 321 East 9th Street Boutique. . . . **6.** Grecian drapery—so contemporary the way Giorgio di Sant' Angelo does it—matte jersey tunic and pants. $200. Bonwit Teller's S'fari Room **7.** Remarkable patchwork made by Appalachians for Mountain Artisans, Inc.—so you are not only buying one-of-a-kind beauty, but helping a worthy cause, too. Wrap coat, about $250. Saks Fifth Avenue. . . . Altman's has a lot of the Mountain Artisan things too. . . . **8.** Marisa Berenson's ankle-length dress of brilliant flower-printed satin is by Ossie Clarke for Quorum, 113 Kings Road, London. . . .

BEAUTY GELS: A BEGINNER'S SHOPPING LIST

(Continued from page 137)

The remarkable you-power of gel cosmetics, their appetizing sheer and sheen, and clear affinity for beauty are discussed, page 137. Now: How do you identify a gel? Its name doesn't always come right out and tell you. Its gliding glory may be hidden in a tube. Consult the cosmetician at your beauty counter, or the one who brings her beauty bag to your home address. . . . Meanwhile, here are some clues to what's gelling for you. It's by no means a complete listing (shampoos, hairsetting gels, and men's gel grooming aids are, for instance, not included)—just a glimmer of the shimmer in a woman's future.

CLEANSING GELS

Almay
LIQUEFYING CLEANSER

Kenneth
SUDSING FACIAL POTION

Estée Lauder
GENTLE FACIAL SHAMPOO

Revlon
MOON DROPS DEMI SLUFFING CLEANER

SKIN CARE GELS

Polly Bergen
OIL OF THE TURTLE NIGHT CONCENTRATE

Jaquet
SILENT BEAUTY GEL

L'Oréal
VISAGE '9' GEL ASTRINGENT

Revlon
ULTIMA II TRANSLUCENT WRINKLE CREME
TRANSLUCENT WRINKLE LOTION
TRANSLUCENT WRINKLE CREME FOR HANDS

Shulton
ICE-O-DERM MEDICATED ASTRINGENT

Xanadu
SALUBRIA LUBRICANT

BLUSHING AND BRONZING GELS

Elizabeth Arden
COLOR CLEAR BLUSHING GEL
COLOR CLEAR BRONZING GEL

Bonne Bell
SNOW TAN BRONZING GEL

Clinique
WILD ROSE GEL ROUGE
BRONZE GEL MAKEUP

Coty Originals
SHADES OF THE SUN BODY MAKEUP

DuBarry
PLAYTHINGS FACE TINT GEL
PLAYTHINGS CHEEK TINT GEL

Etherea
NATURAL CHEEK COLOUR

Max Factor
GEMINESSE
TRANSPARENT FACE COLOR GEL

Dorothy Gray
FLOWING BRONZE TANNING GEL

Estée Lauder
TRANSPARENT COLOR STICKS
GO-BLUSH
GO-BRONZE

Germaine Monteil
AUTUMNGLINTS GEL-ROUGE

Revlon
YOUNG BLUSH TRANSPARENT BLUSHING GEL
ULTIMA II BLUSHING GEL
ULTIMA II TRANSPARENT FACE TINTS

Yardley
CELLOPHANES BLUSH COLOURS

SUNTANNING GELS

Alo-Cosmetics
ALO-TAN-GEL

Givenchy
SUN LOTION

Revlon
MOON DROPS BRONZE LUSTRE TANNING GEL
ULTIMA II DEEP DEEP TANNING GEL

BATH & SHOWER GELS

Princess Marcella Borghese
BODY TREATMENT CLEANSING GEL

Fabergé
KIKU SPARKLING BATH GEL

Houbigant
CHANTILLY BATH GEL

Imperial Formula
FOAMING BATH GEL

Jean Naté
JEAN NATÉ BATH GEL

John Robert Powers
GAMBIT BATH & SHOWER GELÉE

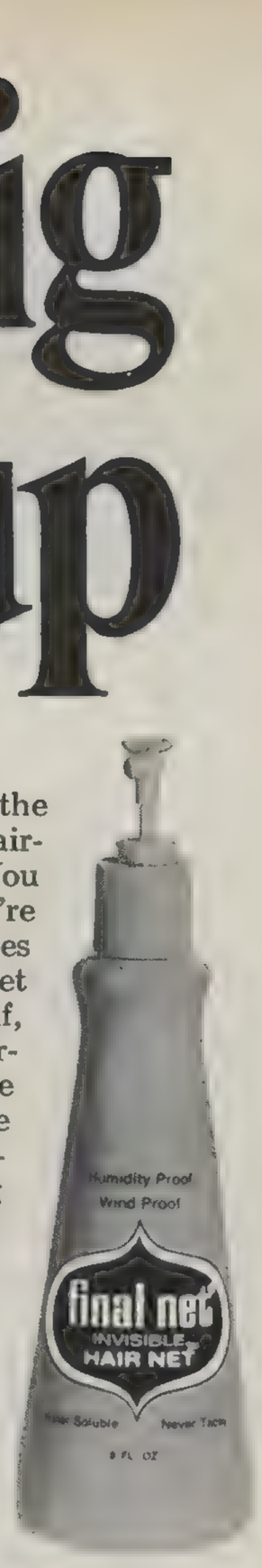
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RRP NATURAL PROTEIN BATH GEL

Scandia
GALORE BATH GEL

Vitabath
VITABATH GELÉE BATH TREATMENT

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A LUSTROUS BINGE

10—Chocolate Soufflés—10

BY GEORGE BRADSHAW

The function of cavalry in warfare, someone once remarked, was to lend an air of distinction to what would otherwise have been a vulgar brawl. I wonder if it can't be said of a soufflé that it plays a similar rôle in the ordinary meal?

A joint of beef and a plate of green beans are satisfying and nutritious, but they lack panache, don't they? Top them off with a chocolate soufflé accompanied by cold Voisin sauce and the whole episode appears to have been arranged; you have the feeling you have dined.

This is a peculiar advantage for a dish made of such ordinary ingredients to possess. I suppose it is partly due to the respect—indeed, respect tinged by terror—with which we eye a soufflé. Cooking on its most primitive level involves fairly awesome transformations—consider a loaf of bread—but what goes on in the explosion of a soufflé is enough to give you pause to wonder.

So, possibly, it is this mystery, this respect, this distinction of a soufflé that adds lustre to all the dishes surrounding it, and makes sitting down to eat worthwhile.

Who made the first soufflé? I have not heard. It may easily have been one of the ancients, the ordinary ingredients for the dish were certainly at hand: butter and flour and milk and eggs and cheese. Roman cooks, if often hysterical with their sauces—garum, for instance—and in their preoccupation with peacocks, were generally competent; one of them could have done it.

We know for certain that in France at the end of the eighteenth century there were soufflés. A vanilla-flavoured one was on the menu of a restaurant in Paris called Grande Taverne de Londres, and it was made exactly as a vanilla soufflé is made today.

It was the nineteenth century that saw the wildest flowering of the soufflé. Ovens came into general use then, restyling the whole art of cooking, and the French, taking advantage of the new machine, gave to soufflés their fondest attention. Whatever we can do now is the result of their daring and invention.

So, here are ten recipes for what is surely the best of all dessert soufflés—chocolate.

PLAIN CHOCOLATE SOUFFLÉ

3 tablespoons butter
1 cup milk
5 egg yolks
1½ squares bitter cooking chocolate, grated
Dash of salt
½ teaspoon cream of tartar
3 tablespoons flour
½ cup sugar
7 egg whites

In the top of a double boiler melt three tablespoons of butter and mix in three tablespoons of flour. Cook a moment. Then add a cup of hot milk, and stir constantly until the mixture is rich and creamy.

Add one-half cup of sugar. Stir until dissolved. Add the grated cooking chocolate. This will take a moment to dissolve.

The mixture will appear grainy for a while but, as you keep stirring, suddenly the chocolate will combine and you will have a smooth, thick, elegant sauce.

Take this off the fire. Add a dash of salt and beat the mixture for a minute. Allow it to cool a bit, then add five beaten egg yolks to it, and beat until smooth.

Beat seven egg whites until stiff. Sprinkle the cream of tartar over them as you beat. When the sauce is really cool, take a large spoonful of egg whites and fold vigorously into the chocolate mixture until it appears slightly foamy. Then dribble this sauce over the remaining egg whites and fold thoroughly and carefully.

Slide all this into a buttered and sugared two-quart soufflé dish and place in a preheated 350° oven for about twenty-five minutes.

Note: In all these recipes you are told to bake the soufflé "about twenty-five minutes." Well, ovens lead lives of their own; you may need a few minutes more. Just be sure the soufflé has puffed high and is delicately browned. Of course, serve it immediately.

CHOCOLATE GRAND MARNIER SOUFFLÉ

3 tablespoons butter
3 tablespoons flour
1 cup milk
½ cup sugar
5 egg yolks
1 square bitter cooking chocolate, grated
¼ cup candied orange peel, chopped
4 tablespoons Grand Marnier
7 egg whites
½ teaspoon cream of tartar
Dash of salt

Melt three tablespoons of butter in top of double boiler. Mix in three tablespoons of flour. Cook for a moment. Add a cup of hot milk and stir constantly until the mixture is rich and creamy.

Stir in one-half cup of sugar. When this dissolves, add the grated chocolate. Keep stirring until the grainy mixture smooths to a rich, thick sauce.

Remove from flame. Add four tablespoons of Grand Marnier and a dash of salt. Beat this for a minute, then allow to cool for a while. Add five beaten egg yolks to mixture and beat until smooth.

While the sauce cools to room temperature, set oven at 350°.

Beat seven egg whites until stiff. Sprinkle one-half teaspoon of cream of tartar over them as you beat. Take one large spoonful of the whites and fold vigorously into the chocolate sauce until it appears slightly foamy. Then dribble the sauce over the remaining egg whites and fold thoroughly and carefully.

Slide the mixture into a buttered and sugared two-quart soufflé dish. Place in oven for about twenty-five minutes.

Sprinkle top of soufflé with one-quarter cup of chopped candied orange peel.

CHOCOLATE SOUFFLÉ WITH BRANDIED MACAROONS

3 tablespoons butter
3 tablespoons flour
1 cup of milk
½ cup sugar
5 egg yolks
7 egg whites
½ teaspoon cream of tartar
½ cup crumbled macaroons
1 square bitter cooking chocolate, grated
2 tablespoons brandy
Dash of salt

Crumble macaroons and sprinkle them with two tablespoons of brandy. Set aside.

Into top half of double boiler melt three tablespoons of butter, then mix in three tablespoons of flour. Cook for a moment and then add one cup of hot milk. Stir constantly until you have a rich and creamy mixture.

Stir in one-half cup of sugar. After it dissolves, mix in one square of grated chocolate. Stir constantly until the chocolate blends completely into a smooth sauce.

Take from fire and add a dash of salt. Beat for a moment and then allow to cool for a minute or two. Beat five egg yolks and add to mixture, continuing beating until mixture is smooth.

Beat seven egg whites until stiff, sprinkling one-half teaspoon of cream of tartar over them as you beat. Take one large spoonful of these whites and fold vigorously into the chocolate sauce until it appears somewhat foamy. Dribble this mixture over the remaining whites and then fold carefully and thoroughly.

Slip this into a buttered and sugared two-quart soufflé dish and distribute the crumbled macaroons evenly over the top.

Bake in a preheated 350°

(Continued on page 181)

THE AUCTION

BY RICHARD BRAUTIGAN

It was a rainy Pacific Northwest auction with kids running all over the place getting into things and farm women interested in buying boxes of used fruit jars, secondhand dresses, and perhaps some furniture for the house while the men were interested in saddles and farm equipment and livestock.

The auction was in a kind of old warehousebarn-like building with used excitement everywhere on Saturday afternoon. It smelled like the complete history of America.

The auctioneer was selling things so fast that it was possible to buy stuff that wouldn't be for sale until next year. He had false teeth that sounded like crickets jumping up and down inside the jaws of a skeleton.

Whenever there was a box of old toys put up for auction, the kids would bother the hell out of their folks until they were threatened with the strap if they didn't shut up, "Stop pestering me or you won't be able to sit down for a week."

There were always cows and sheep, horses and rabbits waiting to get new owners or a farmer somberly contemplating some chickens while blowing his nose.

It was great on a rainy winter afternoon because the auction had a tin roof and there was a beautiful wet closeness to everything inside.

An ancient case made out of dusty glass and long yellow wood like a pioneer's mustache contained boxes of stale candy bars. They were fifty cents a box and really stale but for some kid reason I liked to gnaw away on them and would work up a quarter and find somebody to go in with me on a box and I'd end up with twelve stale candy bars in 1947.

EDITOR'S NOTE: *Richard Brautigan, whose quiet, quirky humour has won him an enthusiastic audience in the underground press, recently had two of his loose novels and a book of poetry reprinted in one volume with this long title:* Trout Fishing in America, The Pill versus the Springhill Mine Disaster, and In Watermelon Sugar. *(Seymour Lawrence Books, Delacorte Press.) Brautigan, who is thirty-four, lives in San Francisco, finds great pleasure in reading before university audiences, and has a sort of bemused detachment about the effects of his writing, including the controversial, progressive school in Cambridge, Massachusetts, named after* Trout Fishing in America.

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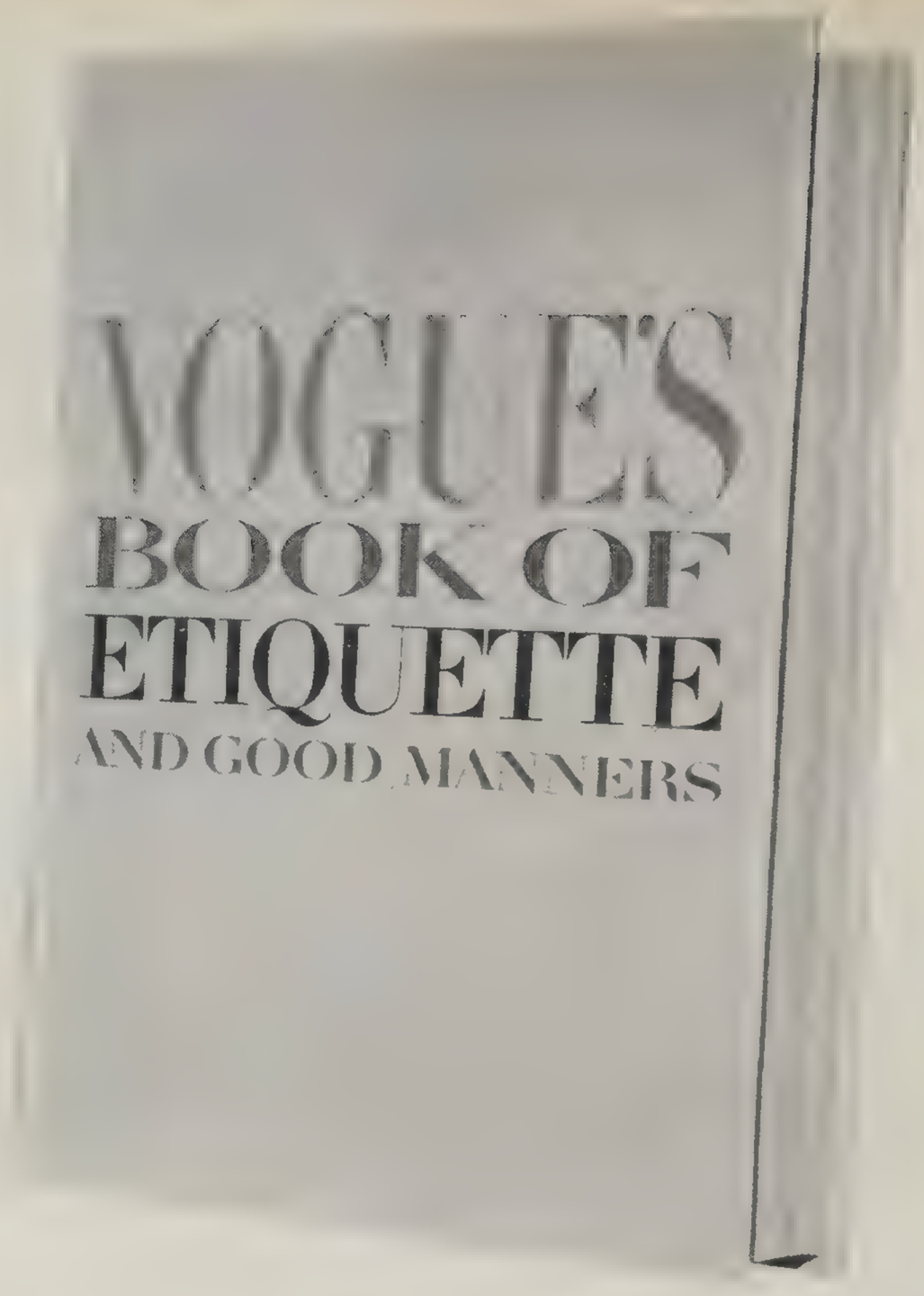
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A Lustrous Binge

(Continued from page 178)

oven for about twenty-five minutes.

CHOCOLATE SOUFFLÉ WITH PECANS

3 tablespoons butter
3 tablespoons flour
1 cup milk
½ cup sugar
5 egg yolks
Dash of salt
7 egg whites
½ teaspoon cream of tartar
1½ squares bitter cooking chocolate, grated
½ cup pecans broken up (if you'd rather, use hazel nuts or slivered almonds or walnut meats)

In the top of a double boiler melt three tablespoons of butter and stir in three tablespoons of flour. Cook for a moment. Add one cup of hot milk and stir constantly until mixture is rich and creamy.

Add one-half cup of sugar and stir until dissolved. Then add the grated chocolate. Keep stirring until the chocolate combines to form a thick, smooth, elegant sauce.

Take mixture off the fire and add a dash of salt. Beat the sauce for about a minute. Allow it to cool somewhat and then add five beaten egg yolks to it. Beat mixture until smooth, adding in the pecans.

Beat seven egg whites until stiff. Sprinkle one-half teaspoon of cream of tartar over them as you beat. When the sauce is really cool, take a large spoonful of the egg whites and fold vigorously into the sauce until it appears slightly foamy. Then dribble the sauce over the remaining egg whites and fold thoroughly and carefully.

Slide this mixture into a buttered and sugared two-quart soufflé dish. Place in a preheated 350° oven for about twenty-five minutes.

CHOCOLATE-MOCHA SOUFFLÉ

3 tablespoons butter
3 tablespoons flour
1 cup milk
5 egg yolks
7 egg whites
½ cup sugar
½ teaspoon cream of tartar
1½ squares bitter cooking chocolate, grated
1 tablespoon instant coffee
½ cup candy coffee beans
Dash of salt

In the top of a double boiler melt three tablespoons of butter. Stir in three tablespoons of flour. Cook a moment. Then add one cup of hot milk and stir constantly until the mixture is thick and smooth.

Add one-half cup of sugar and one tablespoon of instant coffee. Stir mixture until these ingredients dissolve. Then add one and a half squares of grated chocolate. This will take a while to combine, but keep stirring and suddenly you will have a rich, smooth sauce.

Take from the fire and add a dash of salt and one-half cup of candy coffee beans. Beat for a moment. Allow the mixture to cool a bit and then add five beaten egg yolks to it. Beat until smooth.

Beat seven egg whites until stiff and sprinkle one-half teaspoon of cream of tartar over them as you beat. When the sauce has cooled to room temperature, take a large spoonful of the whites and fold vigorously into the chocolate-mocha mixture until it appears slightly foamy. Dribble this sauce over the remaining egg whites and fold carefully and thoroughly.

Slide the sauce into a buttered and sugared two-quart soufflé dish. Place in a preheated 350° oven for about twenty-five minutes.

CHOCOLATE SOUFFLÉ WITH LIQUEUR-FILLED CHOCOLATES

3 tablespoons butter
3 tablespoons flour
1 cup milk
½ cup sugar
5 egg yolks
Dash of salt
7 egg whites
½ teaspoon cream of tartar
1 square bitter cooking chocolate, grated
1 dozen or so liqueur-filled chocolates (the sort Fortnum and Mason makes is perfect)

Melt three tablespoons of butter in the top of a double boiler. Stir in three tablespoons of flour and cook for a moment. Add one cup of hot milk. Stir mixture constantly until it is rich and creamy.

Add one-half cup of sugar and stir until it is dissolved. Then add one square of grated chocolate. The mixture will appear grainy for a while but, as you keep stirring, suddenly the chocolate will combine and the sauce will become thick, smooth, and elegant.

Remove from fire and add a dash of salt. Beat the mixture for a minute, then allow it to cool a bit.

Add five beaten egg yolks to the sauce and beat until smooth.

Beat seven egg whites until stiff, sprinkling one-half teaspoon of cream of tartar over them as you beat. When the sauce is really cool, fold vigorously a large spoonful of the whites into the mixture. It should appear slightly foamy. Then dribble this over the remaining egg whites and fold thoroughly and carefully.

Slide five-sixths of this into a buttered and sugared two-quart soufflé dish. Then lay the dozen or so liqueur-filled chocolates on top. Spoon the remaining sixth of the soufflé sauce over the chocolates.

Bake in a preheated 350° oven for about twenty-five minutes.

CHOCOLATE-MINT SOUFFLÉ

3 tablespoons butter
1 cup milk
5 egg yolks
3 tablespoons flour
½ cup sugar
1 square bitter cooking chocolate, grated
4 tablespoons green crème de menthe liqueur
7 egg whites
½ teaspoon cream of tartar
Dash of salt

In top of double boiler melt three tablespoons of butter and mix in three tablespoons of flour. Cook a moment, then add a cup of hot milk. Stir constantly until the mixture is rich and creamy.

Add one-half cup of sugar and stir until dissolved. Then add one square of grated choco-

(Continued on page 183)

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ON THE ROAD WITH THE BRITISH GYPSIES

BY QUENTIN CREWE

"Two plates of mingro is nashing up the dromé" somebody shouted as we scuttled down an alley. Not that we had done anything but we didn't want to see the police. They might move us on and that would be bad, because Liberty Boswell's mother was ill in the caravan. She was near to dying and it might kill her to move. Besides, when she did die, she wanted to die here, near where she was born. It was her country, wasn't it? So we reasoned, and one of the gypsies shouted out in Romany so that no one should understand, "Two policemen are coming up the road," and we disappeared.

The police could move us but they could not find a hedgehog in the night.

It is a strange sensation in Britain—which we like to think so free—to feel afraid of the police, not for doing anything but for being what you are, a gypsy. Yet, at the same time, travelling for four weeks with the gypsies I felt freer than at any other time in my life.

It was a mood rather than something that could be tabulated with facts. A spirit of freedom communicated, rather than positively experienced. We can hardly talk of freedom when the police come at two in the morning, angry in their shame, to thump on our van and say we must move, waking the babies and frightening the old. But somehow when, reluctantly and cursing good oaths, we moved, we felt we were the masters. They could say go, but could not tell us which way to go. In the starlight we could pick our way, soothe the babies and choose where to stop. We knew what they did not know. We knew where the wind would blow, where the birds would be for us to poach our lunch. We knew how to lie warm in the cold, dry in the rain. They could move us but they could not find a hedgehog in the night, to bake its rich meat. They were out late, but what were hours to us who had so many hours with no fixtures, who could laugh round the fire and sleep all morning.

They. What do they know of Iron Price? He was a man for a fight. Iron Price would hear of a man over by Gloucester who was a good man, never beaten. So he would mount his horse and ride there. He would meet the man and they would have a few pints together and Iron Price would give him a white handkerchief and he would know the meaning of it. In the morning, about five o'clock, they would meet. When the man lay in the dust, Iron Price would mount his horse again and ride back and never say a word to anybody. That was Iron Price.

At the edge of the forest of Dean we stayed with Albert Butler. His daughter was sick. Six weeks she was in hospital until Albert fetched her home to the caravan. The Health people said they would take Albert's children from him if he wouldn't give up the horse-drawn caravan, made sixty or seventy years ago by Bill Wright. But Albert fetched Charity home. The doctor kept coming till Albert told him he was rotting Charity's guts with his drugs. Then the doctor didn't come.

One night Albert said to his wife Georgina, "I am going to walk the river at Westbury tomorrow." "Walk the river?" "Yes, walk the river." They like the rhythms of repetition. "To drown yourself?" "No, for the child." They like drama, too. "I walked half a mile," said Albert, "before I found it. The yellow flower of the water bitney. You break the stem and it comes out thick like yellow paint. I fetched it back and put it on the stove mixed with eldenblau [elder-flower?]."

For two days it brewed, and then Charity had a teaspoonful a day. The doctor came again and was cross to find Charity out. "I will not tell you what I gave her," said Albert to the doctor, "else you will be as wise as me."

You will know Gaby Price, I expect. He had two daughters. One Tom Price took for his wench; the other is unmarried. Soon as he'd had the two daughters Gaby never spoke to his wife again. "Johnnie Brazil travelled many years with he. Tell Louie this or tell Louie that he would say to Johnnie, but he would never speak to she. It was a funny habit they had, weren't it?" The gypsies carry their Social Register in their head. Chris Richards, over by Bridgewater, was a Lee and a Boswell. "You know Gypsy Rose Lee, she was my great-aunt." The stripper? "And she was sister to John Lee, the man they couldn't hang. Three times the trap didn't work. Mine is a big family." The names reel off: Price, Hughes, Boswell, Lee, Brazil, Stanley, Nicholson, Connor, Smith, Cooper, Fletcher. The cousinships are all worked out. Who had who for a wench and who bides where. You move across the country, always knowing someone to stay with—a privilege matched only by aristocrats whose families are similarly spread and yet entwined.

Isaac Hughes had seven childer. Three lads, two wenches, and the twins. Little Kate was dark and sad, beyond the reach of water bitney and eldenblau, a little touched, Isaac confessed one day, touched a little in the head. Kate would sit in a tin tub by the fire, rocking herself and making strange sounds. Elsie, her mother, would pick her out from time to time and kiss her and call her my queen. The love for Katie was not different, not thought-out, not exaggerated. Part of the cycle of human life and part of the family, as much as exasperating old Nannie

"I will not tell you," said Albert to the doctor, "else you will be as wise as me."

Hughes, who grumbled as only someone who had had ninety-seven years to accumulate complaints could grumble. All safe in the knowledge that no one gets sent away to a home.

At the fair we all park our vans in the main street of Yarm. Some householders are helpful and give the gypsies (Continued on page 184)

A Lustrous Binge

(Continued from page 181)

late. This will take a moment to dissolve.

The mixture will appear grainy for a while but, as you keep stirring, suddenly the chocolate will combine and you will have a smooth, thick, elegant sauce.

Take this off the fire and add four tablespoons of green crème de menthe and a dash of salt. Beat the mixture for a minute. Allow it to cool a bit, then add five beaten egg yolks to it and beat until smooth.

Beat seven egg whites until stiff and sprinkle one-half teaspoon of cream of tartar over them as you beat. When the sauce is really cool, take a large spoonful of the egg whites and fold vigorously into the chocolate-mint mixture until it appears slightly foamy. Then dribble this sauce over the remaining egg whites and fold thoroughly and carefully.

Slide the mixture into a buttered and sugared two-quart soufflé dish and place in a preheated 350° oven.

The soufflé should be done in about twenty-five minutes.

CHOCOLATE SOUFFLÉ WITH CANDIED CHERRIES

3 tablespoons butter
1 cup milk
5 egg yolks
3 tablespoons flour
½ cup sugar
1 square bitter cooking chocolate, grated
1 dozen or so candied cherries
5 tablespoons Cherry Heering
7 egg whites
½ teaspoon cream of tartar
Dash of salt

Melt three tablespoons of butter in top of double boiler. Mix in three tablespoons of flour. Cook a moment and then add one cup of hot milk. Stir constantly until the mixture is sufficiently rich and creamy.

Add one-half cup of sugar. Stir until this dissolves and then add one square of grated chocolate.

Keep stirring until the mixture ceases to appear grainy and becomes a smooth, thick sauce. At that point, take it off the flame and add four tablespoons of Cherry Heering to it. Also add a dash of salt. Beat this mixture for a moment. After it has cooled a bit, add five beaten egg yolks and beat until smooth.

While this cools completely, butter and sugar a two-quart soufflé dish and line the bottom with a dozen or so candied cherries. Sprinkle these with the remaining tablespoon of Cherry Heering. Preheat the oven to 350°.

Then beat seven egg whites until stiff, sprinkling one-half teaspoon of cream of tartar over them as you beat. Fold vigorously one large spoonful of the whites into the sauce until it appears slightly foamy. Dribble this mixture over the remaining egg whites and fold carefully, thoroughly.

Slide this into the soufflé dish and cook for about twenty-five minutes.

TRIPLE VANILLA CHOCOLATE SOUFFLÉ

3 tablespoons butter
3 tablespoons flour
1 cup milk
5 egg yolks
7 egg whites
½ pound bar triple vanilla chocolate
½ teaspoon cream of tartar
Dash of salt

In top half of double boiler melt three tablespoons butter. Mix in three tablespoons flour and cook for a moment. Add one cup hot milk and stir constantly until the mixture is rich and creamy.

Break up half-pound bar triple vanilla chocolate and add to mixture. Stir until all blend into a thick, smooth sauce.

Take off fire, add a dash of salt and beat for a minute. Allow the mixture to cool a bit and then add five beaten egg yolks to it. Beat mixture until smooth.

Beat seven egg whites until stiff. Sprinkle half-teaspoon of cream of tartar over them as you beat. When the sauce is really cool, fold in vigorously one large spoonful of the egg whites. When the mixture appears slightly foamy, dribble it over the remaining egg whites and fold thoroughly and carefully.

Slide all this into a buttered and sugared two-quart soufflé dish and place in preheated 350° oven for about twenty-five minutes.

THE SIMPLEST CHOCOLATE SOUFFLÉ

3 tablespoons butter
1 cup milk
5 egg yolks
¾ cup bottled or canned sweet chocolate syrup
3 tablespoons flour
7 egg whites
½ teaspoon cream of tartar
Dash of salt

In the top of a double boiler melt three tablespoons of butter and mix in three tablespoons of flour. Cook a moment. Then add one cup of hot milk. Stir constantly until the mixture is rich and creamy.

Add the three-quarter cup of chocolate syrup. Stir until sauce is smooth and thick.

Remove from fire. Add a dash of salt and beat the mixture for a minute. Allow to cool, then add five beaten egg yolks and beat mixture until smooth.

Beat seven egg whites until stiff and sprinkle one-half teaspoon cream of tartar over them as you beat. When the sauce is really cool, take a large spoonful of the stiff egg whites and fold vigorously into the mixture until it appears slightly foamy. Dribble this over the remaining egg whites, folding thoroughly and carefully.

Slide all this into a buttered and sugared two-quart soufflé dish and place in preheated 350° oven.

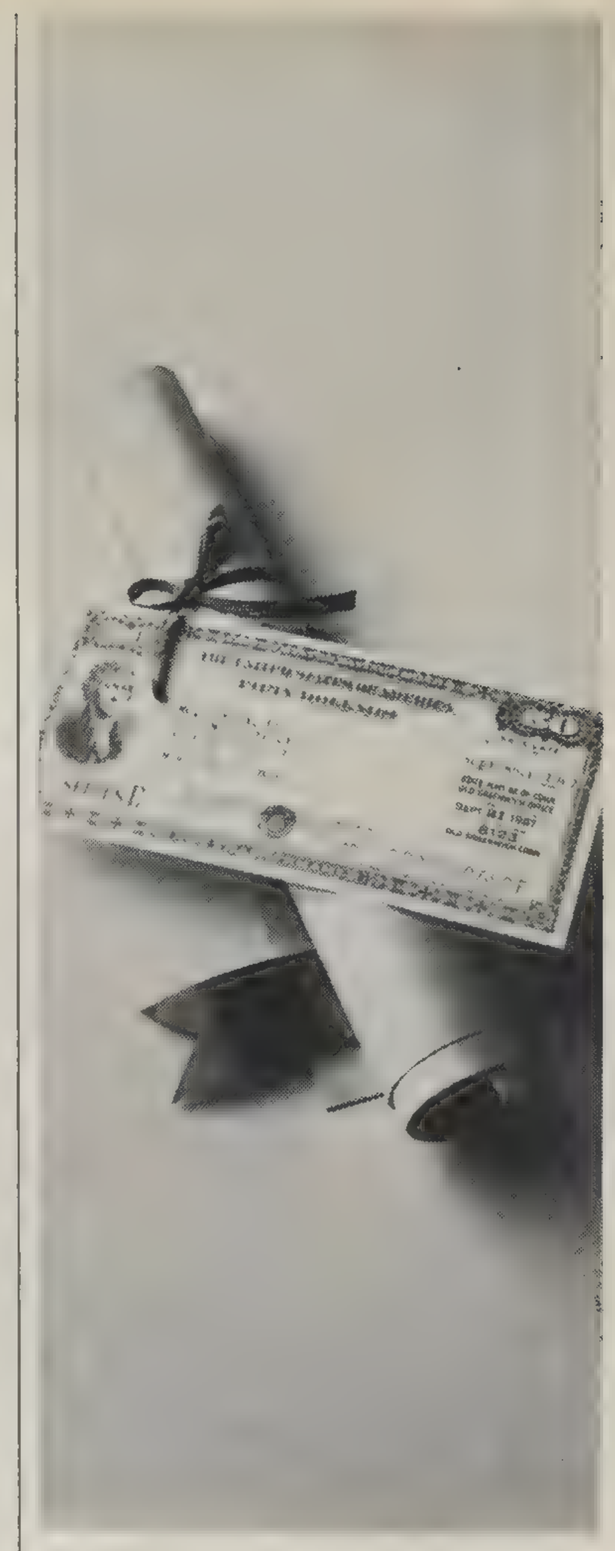
This should be done in about twenty-five minutes.

VOISIN SAUCE

Sometimes it is pleasant to have a cold sauce against the hot soufflé. Here is one that was given to me by Mr. Miller years and years ago when he owned Voisin:

In the refrigerator allow a pint of best vanilla ice cream to soften—*not melt.* Whip one-half pint of heavy cream until stiff, then combine the ice cream and the whipped cream thoroughly.

If you like a little extra flavour, you can add a dash of cognac, black rum, Grand Marnier, or whatever suits you.



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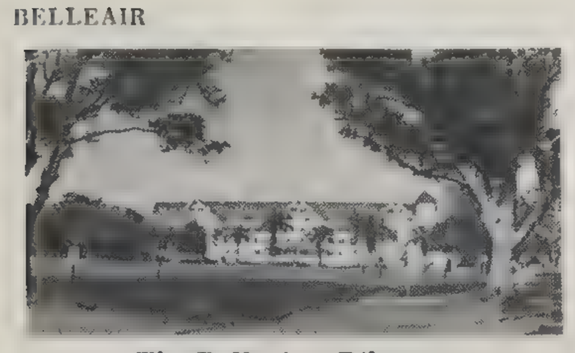
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Jamaica



The New Young Body

(Continued from page 141)

—or no estrogen at all. Said one of our obstetrician-gynaecologists, "We are constantly reducing the amount of hormones in the pill."

Physiologically, the ideal life for a woman—here, the breast surgeon is speaking—would be that of women in some primitive societies, where a woman's life from age fourteen or younger is a continuous cycle of pregnancy, lactation, and conception. Cases are on record of women in these societies—and in our own, as well—who have never menstruated in their lives, since there was never a break in the unceasing round of fertility. It's not a life that would be every woman's cup of tea, but it does present (said the surgeon approvingly) "a stable hormonal situation." . . . Women in these primitive societies have a very low incidence of breast cancer, or any sort of "clinical mass" in the breasts. And in our own society, women who have breast-fed their children are the least likely of any, statistically, to develop troubles of this kind.

One aspect of primitive life that today's young women are adopting enthusiastically is natural childbirth. They love it, and so do their obstetricians—emphatically including the two eminent men we consulted. "It's great!" said one. "Better for the babies, better for the mothers! You get shorter labour, a healthier baby. There are five million deficient people walking around this country today because of anaesthetics—hypoxia. Natural childbirth is the *normal* thing."

At the other hospital, the obstetrician-gynaecologist-in-chief reported the same upsurge in demand for natural childbirth: "Young people now want everything to be natural," he said. "They reject everything artificial. They want close relationships. . . . They want the husband in the delivery room, they want the baby with them afterwards—there's an increasing demand for the rooming-in ward. And they want to feed the babies themselves."

Will breast feeding cause sagging of the breasts later on? we asked the doctors. Not necessarily, was their view. This led us to ask about bras: are they advisable, expendable, or what? Here the consensus was that they *are* advisable for the woman with a heavy bosom—"sheer weight can put too much stress on the tissue; you may get stretching of the skin and the deeper tissue." One doctor added, "Wasn't the bra developed mainly for comfort, anyway? I'd say if a woman is more comfortable with some support, she should wear a bra; if not, she can leave it off."

At least two of the doctors believe that if and when, in our civilization, the breast is completely revealed, it may cease to be a sex symbol. In primitive societies where women's breasts are uncovered at all times, "they don't turn anybody on."

Do massive doses of Vitamin E have any effect on the size of the bosom? Patiently, one doctor replied: "Vitamin E has been revived repeatedly as a cure for everything from warts to infertility . . . I never saw it do any good or any harm."

What is their prescription for having and keeping a beautiful body and a beautiful bosom? The unanimous answer: A healthy, happy life—including, if possible, a happy, normal sexual life. "Genital organs are much healthier if sex life is active," said one doctor. Another said: "We now know that the breast goes through intense activity during sexual intercourse; changes occur in its size and shape, vascularity (blood flow) is increased. . . . All this may help to maintain it." The surgeon added: "Sexuality is a very potent force, a powerful force in women. When they're in poor health, sexual appetite is the first thing that disappears. . . . The healthy woman is the woman who's adjusted, who's *simpatico* with existence—who accepts life and participates in it. You can't say a woman is healthy or happy because she has a normal sex life, or the other way around. It's not a question of cause and effect. It's two sides of the same coin."

Gypsies

(Continued from page 182)

a lead for their electric light. Others glare from their ugly northern parlours into the bright, garish vans a few feet from their windows, wondering that our cleanliness matches theirs. And what are we doing with Crown Derby plates and cut crystal on our shelves? They do not realize that these fragile, least practical of all things in an ever-moving home, are our treasures.

Jeannie Douglas, seventeen, down from Scotland, pouts at her father. He saw her smiling at a Gorgy, a town boy. Gypsy girls keep to themselves, allowed out only with their own kind. Jeannie's father is strict. "Och," she said, "if I talk to one boy too much my father will make him marry me." But she wouldn't have it any other way and she'll be careful for no one ever gets a divorce.

The fair goes on for three days. Cousin meets cousin, Nannie sees her grandchild for the first time, brothers reunite after a year. But above all we talk of horses. Charlie Tyers in the pub carries on about his black-and-white mare which Joseph Fletcher thinks of buying. "Thou . . ." said Charlie, "you know I'd never sell her and that's the truth before God, damn thee," and Joseph knows then he will have to pay £200 ($480). So he starts at £100 ($240). Charlie hits him. The chairs and the table are broken but in the end Charlie mentions some wild figure, admitting at last that he will sell. More pints, more breakages. The horse is sold for £200 ($480), but the pub looks a mess. "Two plates of mingro is nashing up the dromé." Once again we flee.

In the dark of another alley William Fletcher and I talk of the law. About how a magistrate can call all gypsies scum, how a city councillor can describe them as near-human, how a chief constable can say the only way to treat them is to harry them. "We are British like everyone else," said William, "and we are staunch for the Queen."

Then our talk turns to a wood William knows. When the Muskreys are gone, we'll go there and find a pheasant for our supper.

Grotowski

(Continued from page 155)

Constant Prince, it presents a Christ figure, tortured and transcendental. As in those plays, too, he is the victim of group degeneracy and hostility. But the sexuality and sado-masochism in *Apocalypsis* is literal, where it is only suggested in the other productions. An actor reaches orgasm by rubbing himself with a loaf of bread; the Christ figure is attacked and bitten, his blood sucked by the others. All of this is in the context of dance theatre, much more energetic and noisy and musical than the preceding productions. Where *Acropolis* and *The Constant Prince* exist in strictly confined areas, *Apocalypsis* gives the six actors great spaces to roam.

Its forty spectators are lined along two walls on benches. In the room's vastness and near darkness, the chanting and dancing and religious candles are bewildering, extraordinary, witchlike (almost *evil*). The production's Biblical pretensions are kind of ironic, considering its dependence on perversity, but the images are fantastic and amazing and—beyond even the other productions—*Apocalypsis* shows Grotowski as a brilliant (if bizarre) innovator in pure theatre.

Though the Lab Theatre is becoming the most famous of the companies to work with such pure (rather than literary) theatre, it is not necessarily the leader, the originator, or the one most useful for theatre development. The Living Theatre (which Grotowski admires more for honesty than for achievement) and Joseph Chaikin's Open Theatre claim to have developed from their own resources. Richard Schechner's The Performance Group and Tom O'Horgan's Plexus at Café La MaMa admit to Grotowski's influence. The Performance Group improvises upon classic texts. O'Horgan and Chaikin work with playwrights interested in creating as part of a theatre community. The Living Theatre disavows writers entirely.

There is certainly some cross-pollinization of ideas among these companies since they are all working in the same general area, but there is also a strong sense of independence and vanity. All of them are based on the idea of the company as creator (though it is always the company as the instrument of the director). All of them make the audience a part of their productions. The Polish Laboratory Theatre, however, is smaller-scaled than the others. A chamber theatre, really, it seems to be the only one that knows exactly where it is going. It is the most professional because, of all these companies, its actors are the least free. For all his talk of actors being "holy," Grotowski turns his company into automatons. Once the production is set, the actor does what he is supposed to do, in place with the other actors to make a human machine.

The company is the most professional, too, because Grotowski has begun mastering the problem of structure—a problem that still plagues the others, whose productions tend to be formless. Without the familiar tools of language and plot, they have not yet found other methods of constructing their work so that it holds together. Ironically, they surrender language and thought where it had been most useful—in the very structure of a production—and refuse to let go of it when it comes to "explanations."

No matter how non-verbal or unwritten the production, sooner or later there is a program note or discussion where the director tells everybody what the thing "means." Yet, these companies originate their work in exercises that have no verbal meaning at all.

That is true of Grotowski's company, too. *Apocalypsis* grew out of studio work, where the actors could choose any words they wanted. It was only until late in the production phase that he inserted words from Dostoevsky and the Bible (the Bible is an international favourite of communal theatres because it can always be counted on to fit an acting exercise). When all of these companies are free enough to break completely their ties to specific thoughts, meanings, and points, then they will be able to explore the theatre as a pure medium.

When those ties are broken, or even now, as they are being stretched, what will become of language in the theatre—what will become of the playwright? Is there a *future* for a play of words? Playwrights are terror-struck by these self-sufficient, anti-drama companies. Their fears are groundless. It would be stupid for us to settle for a kind of theatre that was exclusively abstract, a theatre unrelated to objective reality, a theatre that ignored language—our most specific tool of communication. The theatre would become dance (which so many of these productions resemble already).

The wonder of the theatre is that it is *inclusive*, combining all of the arts, while remaining unique. It can support an infinite variety of applications and is of course healthiest when it does. On the subject of language, Grotowski said, "Language in the theatre is the totality of human behaviour. Not only the words that are written. One can not say exactly whether the written language is important or not. What are words? Just the written letters or the voice that speaks them? Sometimes we say more in the voice than in the words. Sometimes the body's reaction says more."

But the theatre hasn't uttered its last words and Grotowski's broad definition of "theatre language," shared by his colleagues, doesn't eliminate writers. It simply means another kind of theatre and, for that matter, suggests a kind of theatre that writers can include in their own written works. If anything, the movement should be (and already is) stimulating playwrights to be more production conscious—LeRoi Jones's *Slave Ship* is a current example.

There just isn't about to be a revolution that suddenly de-

(Continued on page 189)

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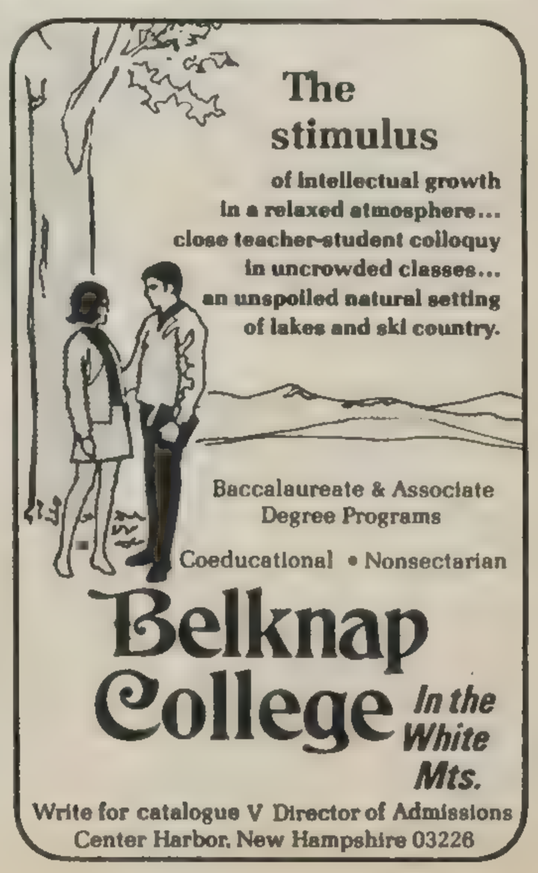


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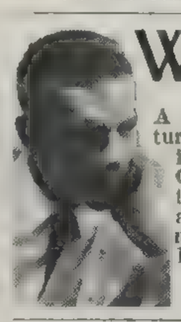
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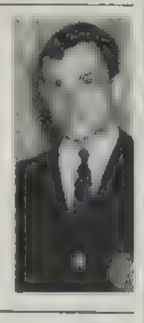
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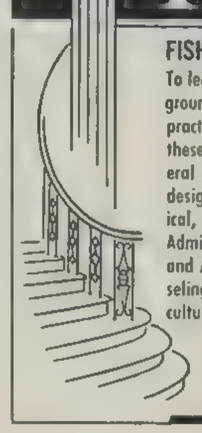
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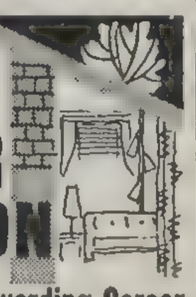
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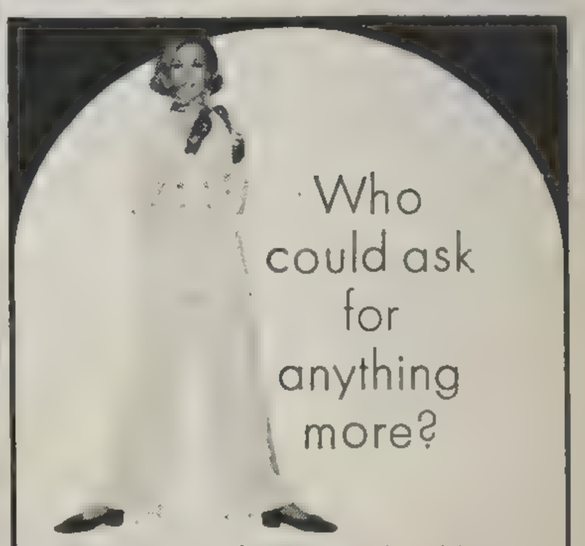
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Grotowski

(Continued from page 185)

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How To Stroke Wrinkles Right Out Of Your Face!

NOTED PHYSICIANS AGREE!

"I believe it is probable that you will look noticeably younger within weeks, and that the visible ageing of your face will be retarded to a significant degree. In my opinion, this new system merits the serious attention of any woman, or man, who is interested in retaining a youthful appearance."
—Matthew Warpick, M.D.

"Her procedures are safe, sensible and effective for firming the facial tissues, improving circulation which makes for a healthy skin and youthful glow.

"Her method on *touch* should be heeded and can do much to help the reader prevent a loosened skin, wrinkles, pouches, jowls and other signs of ageing. It is a new approach, but vastly superior to usual methods."
—Gregory Pollack, M.D. (Noted Plastic Surgeon)

Here's why...

Here is the background of a monumental discovery that may do for your face—as it has for hundreds of other men and women—*what the most expensive cosmetics in the world have utterly been unable to accomplish.*

All you need are your own two hands—a mirror—and the book we send you to read from cover to cover, without your risking a penny.

When the book arrives, turn immediately to page 123 and read two pages—nothing more. Here you will learn how *a pair of wrinkled white-leather gloves* lead to one of the most amazing discoveries ever made about the skin of the human face.

This discovery was quite simple—*but to our knowledge it has never been used before.* It started as a way of stroking out every wrinkle in that pair of white gloves—till they were as smooth and perfect as the day they were first made. Then, it came into full bloom with a sudden realization—*that the skin of the human face is like the skin of any other animal ...and therefore, if you could stroke wrinkles out of leather gloves, you could stroke them just as inevitably out of the human face!*

First Tested On Her Own Face (And Ten Years Seemed To Vanish In A Single Month). And Then Proven Again And Again On Hundreds Of Private Students, By The Lines That Vanished In Their Very First Hour.

Once you have read these two brief pages, you will understand the *theory* behind this remarkable new method of facial rejuvenation. *But this is only the first step.* Now you go beyond theory—in that very first session alone with this book—and you prove, ON YOUR OWN SKIN AS REFLECTED IN YOUR OWN MIRROR, that you can diminish, or even erase, certain lines on your face, USING NOTHING MORE THAN YOUR OWN TEN FINGERS.

This is the reason why we offer this book to you *without your risking a single penny*—because we know that you would not part with this book, for *any* amount of money, *once you see what it can do for your face in that first half hour alone!*

What you are going to do is this: You are now going to turn to page 59, and study three simple movements with your hands *as they begin to treat your forehead.* You should learn all three of them in about a minute each. Then you are going to put down the book—you are going to look in your mirror—*and you are going to count the wrinkles and lines that have turned your forehead "old" for years.*

Then you are going to apply the first movement for three minutes. You are going to stop—check the second movement with the book—and use it for an additional three minutes on your forehead. Then you are going to use the third finger-movement for slightly longer. And then you are going to stop...you are going to bend forward to look into that mirror again...*and the realization is going to pour through your body that a whole new world of beauty has suddenly been built into your own two hands!*

This Is Our Guarantee! At Least Some Forehead Lines MUST GO In That First Session Alone—Or This Book Never Costs You A Single Penny!

Let us repeat this fact again: *Hundreds of men and women before you have already gone through this same transformation.* (Except that they paid up to $35 a session—and you will pay only a fraction of that price for the entire method.)

Once again: *Hundreds of men and women have already seen lines vanish from their foreheads in this very first session. We believe that YOU MUST TOO—or send us the book back, and never pay a penny!*

Or—after you have proved it on your own forehead, KEEP THE BOOK, STILL WITHOUT RISKING A PENNY—*and go on to apply this incredible method to every square inch of your face, neck and body.*

Like this...

The Final Objective—A New Smoothness, A New Tightness, In Every Area Of Your Skin!

As you now begin to explore this book more deeply, you will learn that certain problem areas demand certain ingenious solutions.

For example, those tiny pucker lines you see above your mouth are a symptom of weak underlying muscles—and you now strengthen them with an ingenious stroking motion of your fingers at the *corners* of that mouth.

Nothing makes a previously-beautiful face more ugly than the deep furrows that begin to engrave themselves between nose and mouth. These demand two separate methods of attack—one, a gentle stroking; the other, a gently lifting exercise.

(Both are so delicate that you may hardly feel them. But your mirror will show you the difference in a week or two.)

Eye bags and crow's feet have been the despair of men and women for generations. Neither can ever be completely removed, except by a plastic surgeon. But short, light strokes —done as shown on page 53—can come electrifyingly close.

And—for those sagging, drooping contours throughout the entire face—a more drastic breakthrough is needed. Miss Krane calls it "the poor woman's face lift". It is a simple method of *freezing the face*—to tighten the skin, firm the muscles, even reduce the size of pores.

Prove It Yourself Without Risking A Penny!

And much more. An "instant mouth lift" for drooping corners. How to lose a complete dress size without losing a pound. An instant way to make your breasts appear far firmer and larger. A simple sound, deep in your throat, that does more to reduce neck lines than any exercise you have ever used.

And much more. All yours to prove without risking a penny in Jessica Krane's remarkable new book, HOW TO USE YOUR HANDS TO SAVE YOUR FACE. Its cost is only $5.98 complete.

This is less than you would spend on a single treatment in a beauty parlor, to try to *conceal* the lines that this book may remove for you in hours. Right now, go back to the statements by the two doctors at the top of this advertisement. Read them once again, and then ask yourself: *"Is it worth a half hour of my time, and no risk, to try this new method on my own face tomorrow?"*

If your answer is Yes, send in the No-Risk Coupon—*today.*

ABOUT JESSICA KRANE

Jessica Krane's revolutionary FACE-O-METRICS Course is the uniquely exciting facial smoothing plan you've heard about—the 5-minute-a-day technique for firming face and neck, reducing and retarding facial lines. Now, for the first time, the complete course (which sells in Miss Krane's private salon for as much as $35 a lesson), is yours in a single book for a fraction of that price.

Jessica Krane, originator of Face-O-Metrics, is the author of two nationwide best-sellers describing her system. You may have seen her on the Johnny Carson Show...Mike Douglas...and other national television shows. Her method has been described as "amazingly effective" by leading newspapers and magazines in this country and abroad (where it is even more widely used).

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